



The College Staff numbers **Forty Tutors**, who among them took **twenty-three first places** at *London University Examinations*.



Prospectus of Classes

FOR THE

EXAMINATIONS

OF THE

UNIVERSITY

OF LONDON.

LONDON OFFICE—

1 Strand Hotel Buildings, Booksellers Row, W.C.

Sept. 7th, 1889.

LONDON OFFICE.

Communications should be addressed to—

THE SECRETARY,

Strand Hotel Buildings, Booksellers Row,

London, W.C.

Appointments may be made with the Principal or Secretary for Wednesday or Saturday afternoon, or for any day during the Examination week between 1 p.m. and 2 p.m., or 5 p.m. to 6.30 p.m.

WARNING.

Before joining any Correspondence Class, students are strongly urged to see previous University Examination Lists, to read through our Article on Spurious Correspondence Tuition, and to enquire who their tutors would be in each subject.

A new Prospectus is issued before and after each Exam.

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A Catalogue of books in the Tutorial Series, including over 100 works by the Tutors of University Correspondence College, for London University Examinations, will be sent on application to Messrs. W. B. Clive & Co., Booksellers Row, Strand, W.C.

University Correspondence College.

SPECIAL SUBJECTS, 1890-91.

Matriculation.

Jan. 1890. — LATIN. *Ovid*, Metamorphoses, Book XI. (omitting 221-265 and 303-317); *Tristia*, Book III.

GREEK. *Euripides*, *Hecuba*.

June, 1890. — LATIN. *Cicero*, De Amicitia; Pro Balbo.

GREEK. *Xenophon*, *Hellenics*, Book II.

Jan. 1891. — LATIN. *Horace*, Odes, Books I. and II.

GREEK. *Aeschylus*, *Persae*.

June, 1891. — LATIN. *Livy*, Book I.

GREEK. *Xenophon*, *Anabasis*, Book III.

Inter. Arts, 1890.

LATIN. *Virgil*, *Georgics*, I., II.; *Livy*, Book XXI.

GREEK. *Sophocles*, *Antigone*.

ENGLISH (PASS). History of England and of English Literature from 1660 to 1714; *Milton*: *Paradise Lost*; *Chaucer*: Prologue, Knight's Tale, and Second Nun's Tale (Clarendon Press); *Dryden*: Essay on Dramatic Poesy; *Addison*: Essays on Milton, in the *Spectator*.

Inter. Arts, 1891.

LATIN. *Vergil*, *Aeneid*, Books IX. and X.; *Tacitus*, *Annals*, Book I.

GREEK. *Herodotus*, Book VI.

ENGLISH (PASS). History of England and English Literature from 1485 to 1547; *Chaucer*: The Tale of the Man of Law, and The Pardoner's Prologue and Tale (Ed. Skeat, Clarendon Press); *Skeat*: Specimens of English Literature, 1394 to 1579, xi.—xx. (Clarendon Press); *Shakespeare*: Henry VIII.

B.A., 1890.

LATIN. *Cicero*, De Oratore, Book II.; *Virgil*, *Aeneid*, Books VII. to X., inclusive; Roman History, A.D. 14-96.

GREEK. *Aristophanes*, *Plutus* (Holden's or some other expurgated text); *Thucydides*, Book IV.; Grecian History, B.C. 405-358.

ENGLISH (PASS). History of English Literature from 1625 to 1660; *Shakespeare*: *Hamlet*; *Spenser*: The Faery Queene; *Dan Michel*: Agenbite of Inwit (Early English Text Society); *Thorpe*: The Anglo-Saxon Chronicle, Vol. I., from 800 to 1001 A.D. pages 104 to 251; Two Texts only to be prepared, viz., C.C.C.C. 173, and Bodl. Laud. 636; *Sweet*: Anglo-Saxon Primer.

B.A., 1891.

LATIN. *Cicero*, De Finibus, Book I.; *Terence*, *Adelphi*; Roman History, B.C. 31 to A.D. 37.

GREEK. *Euripides*, *Iphigenia in Tauris*; *Plato*, *Phaedo*; History of Sicily, B.C. 491 to 289.

ENGLISH (PASS). History of English Literature from 1714 to 1744; *Sweet*: Anglo-Saxon Primer; *Sweet*: Homilies of Ælfric, pp. 1-50 (Clarendon Press); The Sowdone of Babylone (Ed. Hansknecht, Early English Text Society); *Addison*: The Spectator, No. 556 to the end; *Pope*: Satires and Epistles.

CALENDAR FOR 1889-90.

Examination.		Classes Commence.		Date of Exam.	List Published.
Matric.	Jan., '90	<i>Ordinary Course</i> , July 6, 1889		Jan., 13	Feb. 19.
	June, '90	<i>Special, Honours, and Extension Courses</i> , Aug. 31, Sep. 28, 1889		June 9	July 16.
	Jan., '91	<i>Ordinary Course</i> , July 6, Aug. 31, Sep. 28, Oct. 26, Nov. 30, 1889 <i>Special, Honours, & Extension Courses</i> , Jan. 4, Feb. 1, Mar. 1, 1890		Jan. 12	Feb. 18.
	July, '90	<i>Ordinary Course</i> , Jan. 4, Feb. 1, Mar. 1, Ap. 5, May 3, June 7, July 5 <i>Special, Honours, & Extension Courses</i> , Aug. 30, Sep. 27, Oct. 25, 1890		July 21 (Pass & Hons.)	Aug. 13.
Inter.	July, '90	<i>Ordinary Course</i> , June 15, Sep. 7, Oct. 5, Nov. 2, Dec. 7, 1889		July 20	Aug. 12.
	Oct., '90	<i>Special and Extension Courses</i> , Feb. 8, Mar. 8, 1890		Oct. 27 (Pass)	Nov. 15 (Pass.)
B.A.	July, '91	<i>Two-Years' Course</i> , Sep. 28, 1889, Jan. 25, Ap. 26, 1890		Nov. 18 (Hon.)	
	Oct., '90	<i>Ordinary Course</i> , Sep. 14, Oct. 12, Nov. 9, Dec. 14, 1889		Oct. 26, 1891	
M.A.	Oct., '91	<i>Special Course</i> , Feb. 15, Mar. 15, Ap. 12, 1890		June 2-23	
	June, '90	<i>Two Years' Course</i> , Sep. 28, 1889, Jan. 25, Ap. 26, 1890			
PreSci.	July, '90	At any time by arrangement			
	Oct., '90	Same dates as Inter. Arts			
Prof. Sci.	Jan.	At any time by arrangement			
		Same dates as B.A.			
B. Sc.		As early in the year as possible			
Inter. Law					
LL.B.					

For Instructions as to entry for Examination, see p. 25.

UNIV. CORR. COLL. VACATIONS.

Summer, 1889 : July 27—Aug. 24, 1889. | Easter, 1890 : Mar. 29—April 19, 1890.
 Christmas, 1889 : Dec. 14, 1889—Jan. 4, 1890. | Summer, 1890 : July 26—Aug. 23, 1890.

To meet exceptional cases—*e.g.*, men taking special short courses, &c.—work is continued during the vacations. As a general rule, however, no papers are sent from the Forwarding Office, and exercises are not corrected by Tutors.

Students falling into arrears with work can b) transferred from the Section of the Classes with which they commenced to one which started later for the same Examination for a Registration fee of 2s. 6d., or have their work distributed for another Examination by paying the difference between the fees for the Special and Ordinary Courses. See also page 8 under "Fees."

University Correspondence College.

TUTORS.

- A. J. WYATT, Esq., M.A. Lond., First of his year in Branch IV. (English and French), Teachers' Diploma, Early English Text Society's Prizeman. Author of *Notes on the Shepherd's Calendar*, *Notes on Dryden's Essay on Dramatic Poesy*, *Notes on Addison's Essays on Milton*, a Translation of *Havelok the Dane*, *Agenbite of Inwit*, etc.
- B. J. HAYES, Esq., M.A. Lond., First in First Class Honours in Classics both at Inter. and B.A., Gold Medallist in Classics at M.A.; Editor of *Homer's Iliad VI.*; Author of *Matric. Latin*, a Translation of *Xenophon's Oeconomicus*, etc.
- G. H. BRYAN, Esq., B.A., Fifth Wrangler, First Class, First Division in Part II., Smith's Prizeman, formerly Scholar of St. Peter's College, Cambridge, Fellow of the Camb. Phil. Soc.; Author of *B.A. Mathematics*, *Coordinate Geometry*.
- MONS. L. J. LHUISSIER, B.A. Lond., First in Honours both at Inter. and Final; B. ès Sc. and B. ès L. Paris; also of Stuttgart and Strasburg Universities.
- J. WELTON, Esq., M.A. Lond., First of his year in Mental and Moral Science, bracketed equal as First of the B.A.'s at Degree Exam., Honours in French at B.A. and 4th of 27 in English Honours at Inter.
- R. W. STEWART, Esq., B.Sc. Lond., First in First Class Honours in Chemistry at Intermediate Science, and First in First Class Honours in Physics at B.Sc.; Author of *A Text-Book of Heat and Light*.
- H. M. FERNANDO, Esq., M.B., B.Sc. Lond., Second in First Class Honours Zoology, and Third in Honours Botany at Inter. Sc. and Prel. Sci., First Class Honours (deserving of Scholarship) in Physiology at B.Sc.; Gold Medal in Physiology, and First Class Honours in Chemistry at Int. M.B.; Two Gold Medals and First Class Honours at M.B.
- W. F. MASOM, Esq., B.A. Lond., First Class Honours (Classics) at B.A., French and English Honours at Inter. Arts, Second in Honours at Matric., University Exhibitioner; Editor of *Homer's Odyssey, XVII.*, and *Milton's Sonnets*; Author of a Translation of *The Epistles of Horace*; *Synopses of Roman and Grecian History*.
- H. J. MAIDMENT, Esq., B.A. Oxon. and Lond., First Class Honours.
- W. H. THOMAS, Esq., B.Sc. Lond., First in First Class Honours in Chemistry.
- J. H. DIBB, Esq., B.Sc. Lond., Double Honours, Mathematics and Physics.
- W. H. LOW, Esq., M.A. Lond. (German and English); Editor of *Hamlet*, Author of *A History of English Literature*, *A Translation of the Saxon Chronicle*, etc.

All the above Tutors are on the regular staff of University Correspondence College, and engage in no other tutorial work.

University Correspondence College.

TUTORS—continued.

The whole staff consists of 40 Tutors, who among them took 23 first places at London University examinations.

F. RYLAND, Esq., M.A., Second in First Class Honours (Mental and Moral Science, &c.); Examiner for the Moral Sciences Tripos, Cambridge; Author of a *Manual of Psychology and Ethics for Lond. B.A. and B.Sc., &c.*

ROBERT BRYANT, Esq., D.Sc. Lond., B.A. Lond., Assistant Examiner in Mathematics at London University.

G. F. H. SYKES, Esq., B.A. Lond., Classical Honours, Assistant Examiner in Classics at Lond. Univ.; Author of a Translation of *Thucydides IV.*

E. M. JONES, Esq., B.A., Mathematical Honours.

F. P. SHIPHAM, Esq., M.A. Lond. (in Classics), Honours in Classics at Inter. and B.A.; Author of a Translation of *Virgil's Georgics.*

HEINRICH BAUMANN, Esq., M.A. Lond., First in First Class Honours at Inter. and Final B.A. both in French and German; Author of *Londinismen—Slang und Cant.*

W. H. EVANS, Esq., B.Sc., M.D. Lond., First Class Honours at M.B.

SAMUEL RIDEAL, Esq., D.Sc. (Chemistry), Gold Medallist; Assistant Examiner to the Science and Art Department.

J. W. EVANS, Esq., B.Sc., LL.B. Lond., First in First Class Hons.

A. A. IRWIN NESBITT, Esq., M.A., Classical Honours, late Professor M. A. O. College, Aligarh, India; Author of A Translation of *Virgil's Aeneid.*

C. H. DRAPER, Esq., D.Sc., B.A., Teachers' Diploma.

S. MOSES, Esq., M.A. Oxon., B.A. Lond., First Class Honours London and Oxford (Double), Exhibitioner in Latin at Inter. Arts, First in Honours at Matriculation; Editor of *Cicero De Amicitia* and *Pro Balbo.*

C. G. LAMB, Esq., B.Sc., Honours in Physics both at Inter. and Final; Neil Arnott Medallist; Exhibitioner at Matriculation.

G. W. BLANCHFLOWER, Esq., B.A. Lond., Double Honours, Classics and English.

A. H. WALKER, Esq., D.Mus. (Lond., one of two only), 10th in Honours at Matriculation, and Honours in Classical Tripos, Cambridge.

A. H. ALLCROFT, Esq., B.A. Oxon., First Class Classical Honours at Moderations and Final Classical Exam.; Editor of *Livy XXI., Sophocles' Antigone, &c.*

G. W. HILL, Esq., B.Sc. (Hons.), M.B. (Hons.).

H. E. JUST, Esq., B.A. Lond., Double Honours in French and German (1st Class), First in First Class Honours at Inter.

University Correspondence College.

THE COLLEGE LIBRARY.

All the required *text-books* may be borrowed from the College Library, and retained till after the Examination, at a charge equal to one-fourth of the price of the book. Books (except editions of Prescribed Authors) are added to the Library as required.

Books in the Tutorial Series

Are lent **free of charge** in subjects which the student prepares with the College, or he may obtain permanent possession of them by paying to the *Librarian* half the published price. This does not apply to the Directory with Solutions published after each Examination, or to editions of the prescribed Authors, or to Translations.

The College Booksellers are

Messrs. W. B. CLIVE & Co., Booksellers Row, Strand, W.C., who also supply the Regulation Exercise Books, which are made of a good tough paper, and light enough to go through the post for $\frac{1}{2}d$.

POSTAGES.

Postages are paid on all communications to the student, so that the only expense he incurs is in sending, at book post rate, his answers to the tutors, and in returning papers to the Forwarding Office.

F E E S.

Fees are payable in advance, but arrangements can be made to suit a student's convenience if necessary. The charges are strictly inclusive.

Postponement of Exam.—No fees can in any case be returned ; but, where a student finds it impossible to go up for the examination he intended, the full fee will be allowed to stand to his credit for preparation for a later date ; the only additional payment, beyond a small registration fee, being a reduced charge for papers previously answered on the Special Authors and Periods, due after work is resumed.

Students falling into arrears with work can be transferred from the Section of the Classes with which they commenced to one which started later for the same Examination for a Registration fee of 2s. 6d.

University Correspondence College.

SPECIALLY PREPARED COURSES OF LESSONS

ARE GIVEN FOR THE

EXAMINATIONS OF THE

UNIVERSITY OF LONDON

In Arts, Science, Medicine, Laws, and Music: they embrace all that is requisite for success, yet entirely relieve students from superfluous work, the specialities of the Examination being always kept in view. These Correspondence Classes furnish an amount of aid to each pupil for which the fees charged would be totally inadequate, but for the large number requiring the same preparation. They, however, ensure him all the benefits of *individual* tuition, the *individual* interests of each pupil being studied, and general arrangements modified to suit particular cases wherever practicable. On account of the large number of our students we can afford to give such very full solutions (with hints) as will cover all general difficulties, and so the tutor can devote his whole time economically to correcting the individual weaknesses of a candidate. Correspondence students have one great advantage over oral students: in their case all explanations, solutions, and remarks are committed to writing, and can be studied at length for present purposes, and retained for future reference.

The instruction is *not* given simply by *Papers* of Questions (although the papers of the last fifteen Examinations in each subject have been carefully analysed, the questions classified, and, where the present requirements are the same, given to the student to answer), but as set out in the General Method of Work below. Not only is the pupil led to acquire the requisite information, but he is practised in the best way of showing it to advantage in Examination.

General Method of Work.

Each week the pupil receives a Scheme of Study, which consists of Selections from Text-books, Distinction of Important Points upon which stress is laid in his Examination, Hints, Notes on difficult and salient portions, &c., and Illustrative Examples with selected Text-book Exercises in Mathematical Subjects. After the first week, along with these, a Test Paper (compiled from previous Examination Papers) is given on the work of the preceding week, the answers to which should be posted to the Tutor by a day arranged. These are then examined and returned with corrections, hints, and model answers in each subject, and solutions of all difficulties.

Special Advantages.

Weekly communications. Long Courses. Fees as low as compatible with efficiency. Double the number of lessons usually given, without increased fee. Full Notes to *each* lesson. Model Answers to *each* Test Paper, for revision just before the Exam. Tutors who are specialists devoting the whole of their time to the work of Univ. Corr. Coll.

University Correspondence College.

MATRICULATION EXAMINATION.

At the June Exam., 1889, 78 U.C.C. students passed.

Preliminary Courses.

Students are not admitted to the Systematic Courses (Ordinary and Special) unless they possess, at least—

In Languages—a knowledge of Accidence, up to and including the Regular Verb; in Mathematics—Euclid, Books I. and II.; Algebra, First Four Rules; Arithmetic, a fair all-round knowledge; in English—a good grounding.

A student must be well up in this minimum Course, unless at some time or other he has worked beyond it; four or five hours study a day is then generally necessary to prepare successfully for Matriculation within a year.

These Preliminary Courses may be commenced at any time, as students are worked quite individually in them, and can be taken as quickly or slowly as desired. As the Ordinary Course is designed to extend over not more than a year, students who are weak in a subject should go through a Preliminary Course.

Fee, per Course of twelve Lessons, in any subject. One Guinea.

A student who is very weak all round, may take eighteen lessons in each of four subjects, introductory to the Ordinary Course, for a fee of Four Guineas. In Mechanics and Experimental Science, Preliminary Courses are not considered necessary, though very desirable (especially in the former), the only essential preparation for Mechanics being a good acquaintance with Matriculation Mathematics.

The Ordinary Course.

A student who is well qualified in most parts to begin the Ordinary Course, but wishes to revise or prepare some part privately before commencing systematic work, may send in his Form of Entry in advance, and be advised what to do in the interim without additional fee

Any single Subject	£1 11 0
For each additional Subject...	1 1 0
Composition Fee for <i>all</i> Subjects	5 6 0

An Ordinary Course consists of eighteen lessons (or sets of lessons) in each subject, in addition to Author Papers. If all subjects are being taken, it is generally best to study half one week and the remainder the next, distributing the work over about a year, reckoning vacations.

As the number of Matriculation students is now so large, a class is started on the first Saturdays of every month from January to July (inclusive), and the last in August, September, October, and November. Students joining just before Vacations may work up back lessons and so fall into an earlier section of their class. Intending students should, if possible, join a fortnight before the date of commencement.

University Correspondence College.

MATRICULATION EXAMINATION.

At the June Examination, 1888, 26 students passed, and in Jan., 1889, 33 passed.

Special, Honours, and Extension Courses.

For the benefit of those who have failed in one Examination, and wish to proceed to the next, or for those who can devote all their time to study, there is a

Special Course,

for each January Examination, beginning the last week in August, and for each June Examination the first week in January or February.

Students joining late receive the full number of papers distributed uniformly over the time to their examination.

No one should join this course, however, who has any subject to learn from the beginning—except, perhaps, Mechanics, or Experimental Science, in which case his other work should be good all round, and Mathematics especially strong.

	£	s.	d.
One Subject	1	11	6
For each additional Subject...	1	1	0
Composition Fee (for all Subjects) ...	5	15	6

The Honours Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or who have deferred going up in order to make sure of a good place at the next Examination, an Honours Course is provided.

Fee for the whole Course in all Subjects £3 13 6

In this, single subjects cannot be taken, but part may be worked in the Extension Course (see below).

This Course may be commenced not earlier than the last week in August for the January Examination and the first week in February for the June Examination.

There are nine double lessons, each followed by a test paper, in addition to Author Papers. The Honours Course is intended for those who are on the whole decidedly strong.

The Extension Course

is intended for students who are not prepared to take the Honours Course, but who, after having worked over the ground required, feel that they cannot enter for examination with a fair prospect of success.

Fee, date of starting, and arrangement of Course the same as for the Honours Course: notes and hints preceding each test paper.

For *Matriculation Self-preparation* Courses, see page 19.

University Correspondence College.

INTERMEDIATE ARTS EXAMINATION.

(At Inter. Arts, 1889, 71 students passed.)

Ordinary Course.

Before beginning the Ordinary Course for Intermediate Arts in any subject, the student is assumed to possess a knowledge of it up to Matriculation standard. As Greek and French are alternative at Matriculation, courses have been arranged for students in the subject not taken up at Matriculation, assuming only the knowledge required on admittance to the ordinary Matriculation Course (see p. 10 of Prospectus, under Preliminary Courses). A new class is formed on the first Saturdays of September, October, November, and December. Those joining early have the special advantage of frequent short revisions.

FEES.

(Strictly inclusive, and payable as arranged on joining.)

	£	s.	d.
Mathematics * or Latin	2	12	6
Greek, French, or English	2	2	6
Greek, Longer Course, not assuming Matric. Standard ...	3	3	0
Composition fee at a reduction for three or more subjects.			
All Subjects for Intermediate Arts Pass	9	9	0
With Longer Greek Course	9	19	6

A single Pass Course consists of not less than thirty Lessons. The advantage of this over shorter courses is obvious. The pupil sustains an interest in his work more readily, and gains confidence from the knowledge that the proper amount of attention is being given to each part, and that all will be gone over and recapitulated in good time for the Examination.

Two Years' Course for Inter. Arts.

Although we do not recommend the average student to take two years in preparation for Inter. Arts, still there are some students whose time is so very limited that it is impossible to prepare in one year. We have, therefore, made arrangements for students to distribute their work over more than a year. We prefer them to begin the last week in either September, January, or April, on which latter date we strongly recommend those who have recently matriculated to commence work. The fee for students joining in the Michaelmas Term is increased by one guinea, and for those beginning in the Lent Term by half-a-guinea, to compensate for the extra postage and the longer time the papers are in use. In order to encourage January Matriculants to avoid rusting, and to work up during the term the language not taken at Matriculation, no extra fee is made for students commencing after Easter.

* No effort has been spared to make the Mathematics Course a success: it is carefully graduated, and smooths the difficulties of the subject; a type of every Examination question is solved, and in Conics an Illustrative Example is introduced after nearly every paragraph in the text-book. The Full Course consists of thirty Lessons in Trigonometry, thirty in Algebra, thirty in Geometry, twenty in Conics, ten in Arithmetic, and each Lesson is followed by a set of questions.

University Correspondence College.

INTERMEDIATE ARTS EXAMINATION.

Special Courses.

For the sake of students who are unable to join early, as well as for Matriculation Honourmen, Special Courses, which consist of the same lessons as the Ordinary Courses without Revision Lessons, may be commenced at any time after Christmas.

	£	s.	d.
Mathematics or Latin	2	2	0
Greek, English,* or French	1	11	6

Composition fee at a reduction for three or more subjects.

All Subjects	7	7	0
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Short Courses,

Consisting of about twelve Lessons, and completely covering the ground required in — (1) Analytical Geometry, (2) Latin Grammar, (3) Roman History, (4) Latin Authors, (5) Greek Grammar, (6) Greek Author, (7) French, (8) Early English*, (9) Latin Prose, are worked from the first Saturday in April or, by special arrangement, any time before the Exam., at a fee of one guinea each, three subjects £2. 12s. 6d. These Short Courses are intended (1) for those who do not wish to have complete preparation in all the branches of a subject, (2) for those who cannot join till late, (3) to serve as a Recapitulation. With the exception of Latin Prose, they are included in the Special and Ordinary Courses. Students wishing to join for them before the time stated, may in some cases do so.

Special Arrangements for Greek and French.

As both these subjects are required at Inter., and only one at Matric., alternative Intermediate Courses have been arranged, one of which assumes only a knowledge up to the regular verb. Students who have not this elementary knowledge in the second language may either take a Preliminary Course in it (separately, at a fee of one guinea, or together with the longer Inter. Course, for £3. 13s. 6d.); or if he is desirous of acquiring this preliminary knowledge without systematic tuition, on receipt of his Form of Entry in advance for the Ordinary Intermediate Course, advice as to the best books and course of private study will be given at the outset, and occasional aid rendered, without a special fee.

January Matriculants are strongly advised to work up as soon as possible the language not taken at Matric. to the standard which they must attain before joining the Inter. Arts Classes: and to commence systematic work for the next Examination by Easter if possible. Thus, by paying due attention to all subjects, they will be making steady and satisfactory progress.

Students who pass in June may, by concentrating their energies on the second language, get through the preliminary work required in time to join the September section of the Inter. Arts Class. Arrangements are made for Students to work the Preliminary Courses without interruption during the summer vacation.

Self-Preparation Courses.

The Ordinary, Special, and Short Courses for Inter. Arts may be taken by *Self-Preparation*: for particulars, see page 19 of *Prospectus*.

Honours Courses. See page 14 of *Prospectus*.)

* When Early English extracts are set, a full translation is provided.

University Correspondence College.

INTERMEDIATE ARTS EXAMINATION.

Extension Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or have deferred going up in order to make sure of a First Division or of Honours in some subject at the next Examination, an Extension Course has been prepared in the Pass Subjects.

Fee for the whole Course in all subjects £6. 6s.

Students who have previously taken up Courses in three or more Intermediate Arts subjects will be admitted to this Course at the reduced fee of £5. 5s.

The Extension Course cannot be worked by Self-Preparation, nor can single subjects be taken. There are fifteen double lessons, each followed by a test paper: in Latin and Greek there are also Author papers. The whole ground of the Examination is thus covered.

The Course may be commenced any time after January.

Inter. Arts Honours.

(In July, 1889, eleven students took Honours, two with first places, and one with a second place.)

In Mathematics a student cannot profitably enter upon the Honours Course without a previous knowledge equal to that required for the B.A. Pass Pure Examination. In Latin and French a knowledge up to the Inter. Arts Pass standard at least is necessary.

In **Mathematics** and **Latin** the Honours Courses consist of thirty Lessons, to each of which, as the requirements are so wide, there are several parts; to render the step to B.A. Honours as gentle as possible, these Courses have been made very full, and the greatest care bestowed upon them.

Fee for each Course £6. 6s.

Students are allowed to take two years over the Honours Courses in Mathematics and Latin without extra fee.

In **French** either fifteen or thirty Lessons may be taken.

Fee for the shorter Course (Thirty Papers) ... £3 3 0

For the longer Course (Forty-five Papers) ... 4 14 6

In **English** there are 30 Lessons covering all required for Honours, including the Pass subjects, fee £3. 5s.

Fifteen Lessons may be taken on the Honours subjects not required for Pass, at a fee of £2. 2s.

A copy of the English Honours List for 1889 will be sent on application.

University Correspondence College.

PRIZES FOR HONOURS.

AT EACH MATRICULATION EXAMINATION

Two Open Prizes of **Two Guineas** each—one in money, the other in books—are awarded, on the conditions specified on the 29th page of the Prospectus, to the Private Students who take the two highest places at the Examination.

Also to that student of Univ. Corr. Coll. who takes the best position in the Honours Division

A STUDENTSHIP

OF

TEN AND A HALF GUINEAS

will be awarded; and Book Prizes of Two Guineas each presented to all who take Honours, and admission to the Full Intermediate Course allowed at a reduced fee.

If the winner heads the Matriculation List, an additional Money Prize of

TWENTY GUINEAS

will be given, or **Ten Guineas** if in the first three, or **Five Guineas** if in the first six places.

AT INTER. ARTS AND B.A.

A PRIZE OF £10

is awarded to the Pupil who stands highest in Honours

in each Subject

if he obtains a First Class; or £5 if he obtains a Second.

All who stand well in Honours at Matriculation, and have a taste for English, and time to devote to it, should take Honours in this subject at Inter.; the Honours standard is not so far removed from that of the Pass as in other subjects. There is little competition, as in other subjects, with students of the older universities, and the possession of Honours in English is of great value to a schoolmaster. To encourage candidates, the fee has been fixed very low for this subject. Students may enter for Honours Courses at any time.

University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

(In 1888 *Thirty-three Univ. Corr. Coll. Students passed.*)

The *General Method of Work* is pursued for this Examination, Special Papers for the prescribed Authors and Special Periods being provided. The Test Papers are compiled exclusively from questions set at previous Examinations, except when the present regulations have not been sufficiently long in force to admit of this, or when solutions are easily obtainable (*e.g.*, from our "B.A. Mathematics"). In such cases questions of the same type have been introduced.

Ordinary Course.—An Ordinary Course in any subject embraces Thirty Lessons. In Latin and Greek each of these consists of three parts: the first part covering the Grammar and General History; the second and third dealing alternately with either (A) Unseen Translation (now one of the most difficult and important subjects at B.A.) and (C) Composition (in Latin only), or (B) Special Period of History and (D) Prescribed Authors. There is a great advantage in detailed courses like these, with full Notes and Hints to every lesson, over a series of Test Papers whose main purpose is to correct a student's errors rather than show him in advance how to avoid them:—by help of the easy graduation a greater interest is sustained in the work, the specialities of the Examination are brought out in stronger relief, time is economised, and confidence gained from the knowledge that the proper amount of attention is being given to each part, and progress more surely counted.

	£	s.	d.
FEES.—Full Preparation for the Examination ...	12	12	0
Any single Subject ...	3	13	6
Additional for second and third Subjects, each	3	3	0

The best time to commence the Ordinary Course is at the beginning of the September in the year in which Inter. Arts has been passed; but, as this is inconvenient for many students, there are classes commencing in the second weeks of October, November, and December; arrangements can also be made to suit each applicant.

The lessons are distributed over the whole session from the time of joining, short recesses being provided for revision. Students joining late are worked through the vacations if they desire it.

Special Course.—In this Course, the Lessons and Author Papers are the same as in the Ordinary Course, but the Revision Papers are omitted, the number being thus reduced to twenty-four. It is, therefore, specially convenient for those who have previously failed at the Examination, or who are unable to begin early in the session; the former should, if possible, commence within a week of the publication of the Pass List. Classes also begin in the third week of February, March, and April; but arrangements can be made for individual cases as in the Ordinary Course.

	£	s.	d.
FEES.—Full Preparation for the Examination ...	10	10	0
Any single Subject ...	3	3	0
Additional for second and third Subjects, each	2	12	6

For **Self-Preparation Courses**, see page 19 of Prospectus.

University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

(In 1888, excluding U.C.C. students, less than 40 per cent., of those who entered, passed.)

The **Two Years' Course** is designed for those students whose time is so limited that it is impossible for them to prepare in one year, but we would here warn candidates for the degree that to rust between Inter. Arts and B.A. is most dangerous: eighteen months' study preceded by a rest of six months is no better than a year's continuous work. The following plan of study is recommended to the ordinary student who cannot give an average of four hours a day for fifty weeks:—

FIRST YEAR.—College Work in Classics (1st Part of each Lesson) and Mathematics, or Mental and Moral Science, omitting the revision lessons. Private reading of some of the English; or study of French, not omitting frequent translation.

SECOND YEAR.—College work in English or French; the 2nd and 3rd Parts of each Lesson in Classics; Revision lessons in Classics and Mathematics, or Mental and Moral Science; private recapitulation of first year's work before taking the College Revision Lessons.

Fee for the Two Years' Course £12 12 0

Courses in single subjects, or by Self-Preparation, cannot be extended without additional fee.

Short Courses in Special Subjects, consisting of from twelve to fifteen lessons, and completely covering the ground required, are provided in—

	£	s.	d.
(i.) Latin Grammar and Composition	1	11	6
(ii.) Extended Course in Latin Prose	1	11	6
[Unseens may be taken along with (i.) or (ii.) for an additional fee of 10s. 6d.]			
(iii.) Roman History, including Special Period, and Geography	1	11	6
(iv.) Latin Authors and Special Period of History ...	1	11	6
[The Authors may be taken along with (i.), (ii.), or (iii.) for an additional fee of 10s. 6d.]			
(v.) Greek Grammar and Unseens	1	11	6
(vi.) Extended Course in Greek Unseens	1	11	6
[Course (v.) may be taken to include (vi.) by payment of an additional fee of 10s. 6d.]			
(vii.) Grecian History, including Special Period, and Geography	1	11	6
(viii.) Greek Authors and Special Period of History ...	1	11	6
[Greek Authors may be taken along with (vii.) for an additional fee of 10s. 6d.]			
(ix.) Logic or (x.) Psychology and Ethics	1	11	6
(xi.) French	2	2	0
(xii.) Mathematical Short Courses each	1	11	6

A favourable composition fee is charged when several short Courses are taken, especially if in kindred subjects. With slight exception, these Short Courses may be taken up any time after Christmas.

University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

Extension Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or who have deferred going up in order to make sure of a First Division or of Honours in some subject at the next Examination, an Extension Course in the Pass Subjects has been prepared.

Fee for the whole course in all subjects	£8	8	0
Students who have previously taken up courses in two or more B.A. subjects will be admitted to this course at the reduced fee of	7	7	0

The Extension Course cannot be worked by self-preparation, nor can single subjects be taken.

There are fifteen double lessons, each followed by a test-paper: in Latin and Greek there are also papers on Authors and Special Periods. The whole ground is thus completely covered.

The course may be commenced any time after January.

B.A. Honours Examination.

(In 1888 four students took Honours.)

For B.A. Honours the remarks at the top of the page headed "Master of Arts Examination" (p. 20, Prospectus) apply: one, two, or three years being necessary according to a student's knowledge on joining.

Mathematics.—By those who have worked up to Inter. Arts Pass standard only, 90 lessons should be taken, spread over about three years. Fee £15. 15s.

Assuming a knowledge of B.A. Pass subjects, two years might suffice for the 60 lessons (several parts to each). Fee £11. 11s.

Students who took Honours at Inter. Arts, not below the Second Class, 30 lessons. Fee £6. 6s.

Students not falling in any of these three classes will be treated according to the number of lessons required.

French or Mental and Moral Science.—Forty-five lessons (not including the Pass Course). Fee £9. 9s.

In **English** there are 30 Lessons, covering all required for Honours, including the Pass subjects, fee £4. 4s.; or 15 Lessons may be taken on the Honours subjects not required for Pass, at a fee of £2. 12s. 6d.

Classics.—The full course preparing for B.A. Honours consists of 60 lessons. Fee £11. 11s. Students who have taken Honours in Latin at Inter. Arts may dispense with some or all of the Latin Papers, according to their proficiency on joining. In such cases a proportionate fee will be charged.

University Correspondence College.

SELF-PREPARATION COURSES.

For Matriculation, Inter. Arts, and B.A.

Students who do not wish to go to the expense of being fully prepared, but who wish to know the scope of the Examination, the principal points to be attended to, and to regulate their reading and economize time, may take

Self-Preparation Courses.

For Self-Preparation, weekly lessons are given, each consisting of a scheme for study, selections from text-books, distinction of important points, hints, notes on difficult and salient portions, &c., and illustrative examples with selected text-book exercises in Mathematics. At the end of the week a Test Paper (compiled from previous Examination Papers in fixed subjects) for self-examination is provided, and followed by complete solutions to it. *The differences between these and other courses are, that students' answers have not to be sent to the tutor, and special arrangements have to be made as to solution of difficulties.* The lessons are sent out on the same dates as in the Ordinary and Special Courses; or by arrangement commencing any time up to the month before the Exam., so proving useful for revision.

Self-Preparation Courses are intended mainly for students who are taking Full Preparation in some subjects, but who feel that they do not require so much help in their stronger subjects.

Fees for Self-Preparation Courses.

(Postages, as in other Classes, included.)

MATRICULATION.

Two Subjects	£	s.	d.
Special Course	1	1	0
Ordinary Course... ..	1	11	6
Additional for each Subject... ..	0	10	5
Composition Fee for all Subjects			
Special Course	2	12	6
Ordinary Course... ..	3	3	0

INTER. ARTS.

Any single Subject	1	1	0
Three Subjects	2	12	6
Composition Fee for all Subjects	4	4	0

BACHELOR OF ARTS.

Single Subjects	2	2	0
Composition Fee for all Subjects	5	15	6

University Correspondence College.

MASTER OF ARTS EXAMINATION.

(In 1889 two of our students passed in Branch I.)

[Abridged from the M.A. Prospectus.]

Branch I.: Classics.—The course embraces papers on Authors; History; Greek, Latin and English Prose Composition; and Grammar, together with trial passages for Unseen Translation.

The amount of time devoted to each of these subjects is proportionate to the importance attached to it at the examination.

The papers on Authors are 110 in number. Of these, 21 are assigned to Latin Prose-writers, 29 to Latin Poets, 6 to Greek Historians, 9 to Greek Orators, 16 to Greek Philosophers, and 29 to Greek Poets.

Each author-paper deals, on the average, with about 1,500 lines of verse or a somewhat larger amount of prose. Difficult and important passages are set for the student to translate in writing, and his version is revised by the tutor. Lists of *notabilia*, suitable for revision before the examination, are given, and the notes of the edition selected as a text-book supplemented. Lists of rare words, and miscellaneous hints on subject-matter, metre, &c., also form part of these papers. In the case of some authors, of which no handy edition has hitherto appeared in England, fuller notes accompany the lesson-papers.

For a detailed scheme of the course, see M.A. Prospectus.

<i>First Stage.</i> Fee	...	...	...	...	...	£6	6	0
<i>Second Stage.</i> Fee	...	...	...	...	...	6	6	0

Only half of these will be needed by a student who took good Honours at Inter., and neither Stage I. nor Stage II. is necessary to an average B.A. Honourman.

<i>Composition Fee</i> for Stages I. and II.	...	...	...	11	11	0
<i>Third Stage</i> , preparing for M.A., and assuming an attainment of B.A. Honours work.	Fee	...	...	10	10	0
<i>Composition Fee</i> for the Three Stages	...	...	...	21	0	0

Branch II.: Mathematics.—The College course so closely follows the University regulations that it is not considered necessary to show the arrangements here. The number of papers and lessons in each subject is determined by its importance in the Examination and its difficulty.

<i>First Stage</i> , equivalent to the Inter. Arts Honours Course, assuming only the B.A. Pass Course, which it however recapitulates.	Fee	...	...	...	...	£	s.	d.
						6	6	0
<i>Second Stage</i> , requiring knowledge of First Stage, and leading up to B.A. Honours standard, and recapitulating previous work.	Fee	...	...	...	...	6	6	0
<i>Composition Fee</i> for Stages I. and II.	...	...	...	11	11	0		
<i>Third Stage</i> , being the additional subjects required for M.A., and revision of previous stages.	Fee	...	...	10	10	0		
<i>Composition Fee</i> for the Three Stages	...	...	...	21	0	0		

University Correspondence College.

(In 1888, one of our students headed the M.A. list in Branch III.)

Branch III. : Mental and Moral Science.—The full course is divided into two stages, a complete plan of which is given in the M.A. Prospectus.

	£	s.	d.
<i>First Stage</i> , B.A. Honours subjects, excluding authors ...	6	6	0
<i>Second Stage</i> , assuming B.A. Honours standard ...	10	10	0

Branch IV.—The first stage comprises 30 papers in each language ; the second stage 15 longer papers in each.

The plan followed in the English section naturally differs very materially from the one pursued in French or German.

In English, greater stress is laid in the 30 papers of the first stage on language than on literature, because that part of the subject demands more specific knowledge and more scientific methods. Language (including A.S., E. and M. E.), therefore, appropriates two-thirds of the papers, the remainder being devoted to literature. In the second stage, on the other hand, the papers are about equally divided between the two parts of the subject. In the whole English course, attention is not squandered on minor names that would only be of importance in a special period (the range of the exam. is too wide for such treatment), but the most prominent writers of each epoch are selected for special study of themselves, their works, and the times in which they lived.

In a foreign language, say French, the lines of the M.A. examination are closely followed in every one of the 45 papers, that is to say, each paper contains:—(1)* Translation into English, including Idioms (1st paper at M.A.), (2) Modern Grammar (1st paper at M.A.), (3) Old French (2nd paper at M.A.), (4) Historical Grammar (2nd paper at M.A.), (5) Retranslation, including Idioms (3rd paper at M.A.), (5) History of French Literature (4th paper at M.A.), (7) Original Composition in French (4th paper at M.A.). Each of these seven sections is graduated in difficulty throughout the whole course, and here, as in English, the most difficult portions of the subject (*e.g.*, the *Chanson de Roland* in Old French) are reserved for the second stage. As an instance of the thoroughness with which the course is planned, it may be mentioned that in the whole French course 480 French idioms and 480 English idioms are given for translation.

Each test-paper is accompanied by a paper containing notes, hints, suggestions, and the advice of a specialist on the reading for the next paper.

	£	s.	d.
<i>First Stage</i> , equivalent to B.A. Honours ...	11	11	0
<i>Second Stage</i> , assuming a knowledge of the work of First Stage ...	10	10	0
<i>Composition Fee</i> for both Stages ...	21	0	0

Residence at Burlington House (see page 26) is recommended to Candidates for M.A.

* Every third paper only in Stage II.

University Correspondence College.

INTER. SCIENCE and B.Sc. EXAMS.

The difficulty of preparing for the practical part of these Examinations, and arrangements which have been made to meet this, are mentioned on the next page, under Prelim. Sci. and M.B. Examinations.

Intermediate Science.

(In July, 1888, Nine out of Eleven Students passed this and Prel. Sci.)

(In July, 1889, **21** passed, **5** of whom took Honours.)

The *General Method of Work* is here supplemented by drawings, salts for analysis, and other practical aids.

- | | |
|--|-------------------|
| (1) Pure Mathematics. —See pp. 12, 14, under <i>Inter. Arts</i> . | |
| (2) Mixed Mathematics. —Fifteen Lessons, according to "General Method of Work" Fee | £ s. d.
1 11 6 |
| Self-Preparation Course | 1 1 0 |
| (3) Chemistry.* —Thirty Lessons, on the usual plan in Theoretical Chemistry, and salts for analysis sent. Fee | 3 3 0 |
| The Practical work can easily be done at home after a few practical lessons have been taken. | |
| Honours Chemistry (assuming Pass requirements) ... | 5 5 0 |
| (4) Physics.† —The Course (excluding Mechanics) consists of thirty lessons Fee | 3 3 0 |
| Students not entering for the Mixed Mathematics Course may take the Mechanics required for the Physics paper separately, at a fee of one guinea. | |
| Honours Physics | 5 5 0 |
| (5) Biology.* —For Biology, see page following this in Prospectus under Prel. Sci. | 3 3 0 |
| Full preparation for Inter. Science Pass | 12 12 0 |

B.Sc. Examination.

The *General Method of Work* is supplemented as for Inter. Science, and the remarks at the top of the page and under the head of Inter. Sc. Biology, as to the possibility of working up the practical part privately, apply.

Any single Subject £5 5 0

In Pure and Mixed Mathematics and Mental and Moral Science there are forty lessons, in other subjects thirty.

Full preparation for the Examination ... £12 12 0

For Mathematical Honours, see page 18 under B.A. Honours, the two Examinations being the same.

Mental and Moral Science Honours.

Fee:—Forty-five lessons £9 9 0

Or thirty lessons, without the authors set 6 6 0

A knowledge of Pass requirements is expected from Honours students.

* Evening and Saturday morning Demonstrations and Classes for practical work are held during the Session 1889-90 at the London Lecture Rooms, Strand Hotel Buildings, Booksellers Row, W.C. Fees on application.

† A Class will meet daily at the London Lecture Rooms during the week before each Examination for practical work. Fee 10s. 6d., Correspondents free.

University Correspondence College.

PRELIM. SCI., INTER. MEDICINE & M.B. EXAMS.

Some of the Science subjects for London may be prepared wholly by correspondence; others require supplementing by practical work which can be done at home, while for Inter. Sc., Prel. Sci. and B.Sc. Botany and Zoology, B.Sc. Chemistry, and most of the subjects in Medicine, systematic laboratory work is necessary.

Preliminary Scientific Examinations.

(1) **Chemistry.***—See preceding page, under Int. Sc., the Regulations for the two Examinations being the same in this subject.

(2) **Physics.**—See preceding page, under Int. Sc.

(3) **Biology.***—In this subject numerous sketches are provided. Fee for the Theoretical Course, thirty lessons £ s. d.
 Additional fee for direction of Practical work, ... 1 1 0
 Honours Botany... .. 5 5 0
 Honours Zoology 5 5 0

In spite of answers to correspondents in educational journals, we believe that no student can prepare for this subject even with the help offered by improved text-books and biological atlases, without someone at his elbow, at least at the outset and occasionally during his career. There are Classes for Practical Work in London, Leeds, Manchester, Newcastle, Sheffield, and Edinburgh, preparing for this Examination. Students who cannot procure such systematic help may, if devoting all their energy to this subject, work it up during vacations in London.

Inter. Medicine Examination.

	£	s.	d.
Anatomy, 30 lessons	5	5	0
Physiology and Histology, 30 lessons	5	5	0
Organic Chemistry, 30 lessons	5	5	0
Materia Medica, 15 lessons	3	3	0
Composition Fee for two or more subjects			
„ „ for all subjects	15	15	0

Honours Courses at double these fees. Parts may be taken proportionately.

Bachelor of Medicine Examination.

Medicine, Pathology, Therapeutics, and Hygiene ...	6	6	0
Surgery, Obstetric Medicine or Forensic Medicine ...	6	6	0
Composition Fee for all subjects (including directions for testing for the Forensic Medicine)	21	0	0

Private tuition is given in London by Mr. W. H. EVANS, M.D., B.Sc., First Class Honours at M.B.; and Mr. FERNANDO, M.B., B.Sc. (three Gold Medals and First Class Honours in six subjects).

* Evening and Saturday morning Demonstrations and Classes for practical work are held during the Session 1889-90 at the London Lecture Rooms, Strand Hotel Buildings, Bookellers Row, W.C. Fees on application.

University Correspondence College.

LAW, MUSIC, SCRIPTURAL, AND TEACHERS' DIPLOMA EXAMINATIONS.

Law Examinations.

Students are prepared for these Examinations by a Professor of Roman Law (Lond.) who has recently had several students at the head of the London LL.B. Lists.

Inter. LL.B.

Constitutional History...	£3 13 6
Jurisprudence	3 13 6
Roman Law	6 16 6
Composition Fee for all Subjects ..	12 12 0

Honours fees on application.

LL.B.

Fee for the whole course £15 15 0

For LL.B. it is not desirable that any subject should be worked outside the College; but, in special cases, single subjects may be taken at a little more than the proportionate fee.

Honours fees on application.

Music Examinations.

Our tutor for these examinations is one of the two Doctors of Music of London.

Inter. B.Mus. Examination.

Fee for all subjects £12 12 0

Single subjects may be taken.

B.Mus. Examination.

Fee for all subjects £15 15 0

Single subjects may be taken.

Dr. Walker is also willing to assist students reading for the Doctorate.

Scriptural Examinations.

Candidates may be prepared for these Examinations in any or all of the subjects: the Scriptural part of the course is taken by a Prizeman.

Fees according to requirements.

Teachers' Diploma.

Two of our tutors have the Teachers' Diploma of London, one being an M.A. (first of his year in Branch IV.) and the other a D.Sc. Another has had considerable experience in lecturing on Education, and is a University Examiner.

University Correspondence College.

INSTRUCTIONS TO CANDIDATES FOR EXAMINATION.

1. Applications for Forms of Entry must be made to the Registrar *by letter only*, and *not less than five weeks* before the first day of the Examination.

2. Every Candidate's Form of Entry, duly filled up, must be returned to the Registrar *not less than four weeks*, nor *more than six weeks*, before the commencement of the Examination, and with it, *in the same cover*, must be sent (a) the Candidate's *Certificate of Age* (when required) and (b) his *Fee* for the Examination.

3. A Candidate's name will not be placed on the List of Candidates unless his *Form of Entry*, *Certificate of Age* (but see 5 below), and *Fee* shall have been received at the University *on or before the Fourth Monday* before the commencement of the Examination, on which day the List will be closed.

4. As soon as possible after the closing of the List, each Candidate's Certificate and Fee will be acknowledged, his Certificate will be returned, and a Number, by which he is to be designated throughout the Examination, will be assigned to him.

5. Candidates who have previously entered for the Examination need not produce their Certificates of Age a second time.

6. The age of a Candidate with regard to entry is reckoned up to and inclusive of the first day of the several Examinations, that day being computed to fall as late as the Regulations will allow. The two dates, in the case of the Matriculation Examinations, are January 14th and June 14th. Only such persons, therefore, as shall have completed *their sixteenth year* on or before one or the other of those dates will be admissible to the January or the June Examination, as the case may be.

University Correspondence College.

RESIDENT BRANCH.

Resident Students are taken at **Burlington House, Cambridge**, for all Examinations, at any time of the year, at the rate of thirty guineas for a term of twelve weeks.

Non-resident Students can receive private oral teaching at the rate of two-and-a-half guineas for ten lessons, and two guineas for every additional ten lessons for which arrangements are made at the same time with the first.

ORAL REVISION CLASSES.

Courses of **daily lectures** in each subject, supplemented by private tuition whenever such a course is deemed advisable, are given as follows:—

For Matriculation.—Three weeks before the January Examination. Fee five guineas. Correspondents, four-and-a-half guineas.

For Intermediate Arts.—One month before the Exam. Fee seven guineas. Correspondents, six guineas.

For Bachelor of Arts.—A month beginning August 5th. Fee seven guineas. Correspondents, six guineas. Also twelve weeks beginning the same date. Fee fifteen guineas. Correspondents, fourteen guineas.

(In August, 1889, Twenty-three B.A. students were in residence.)

The arrangements for 1890 will be similar to those carried out in 1889, a description of which, with a list of the Oral Tutors, can be obtained on application.

In these revision classes such higher parts of the subjects as students may not have previously read are treated fully.

For Master of Arts the fee is six guineas a month for daily lessons at any time of the year.

Board and lodging can be provided for a limited number of students at a charge of from one guinea per week.

The Boating and Tennis Clubs are open to both resident and non-resident students.

Intending resident pupils are requested to communicate with the Principal well in advance, when he will advise them how to spend the interim in order to derive the fullest advantage from their residence at Burlington House, Cambridge.

Private tuition can also be obtained in **London** for most subjects of University Exams., including M.A. and M.E.

University Correspondence College.

ORAL CLASSES AND TUITION IN LONDON.

Matriculation and Inter. Arts.

Evening Classes are held at the **London Lecture Rooms**, Strand Hotel Buildings, Booksellers Row, W.C., in preparation for each Matriculation and Intermediate Arts Examinations. Fees on application.

Inter. Sc. and Prel. Sci.

Evening and Saturday morning Demonstrations and Classes for practical work in Chemistry and Biology are held (during the Session 1889-90) at the London Lecture Rooms. A Class will also meet daily during the week before each Examination for practical work in Physics.

TUTORS.

- S. MOSES**, Esq., M.A. Oxon., B.A. Lond., First Class Honours London and Oxford (Double), Exhibitioner in Latin at Inter. Arts, First in Honours at Matriculation; Editor of *Cicero De Amicitia* and *Pro Balbo*.
- G. W. BLANCHFLOWER**, Esq., B.A., Honours in Classics and English (Mr. Blanchflower has had two pupils at the head of the Matriculation List and one second within the last three years).
- W. A. TARRANT**, Esq., B.A. Lond., First Class Honours in French.
- ROBERT BRYANT**, Esq., D.Sc. Lond., B.A. Lond.; Assistant-Examiner in Mathematics at London University.
- H. M. FERNANDO**, Esq., B.Sc. Lond., M.B. Lond., First Class Honours in six subjects and three gold medals.
- H. K. TOMPKINS**, Esq., B.Sc. Lond., F.C.S., F.I.C., Honours in Chemistry at B.Sc.

Assisted by other graduates in high Honours and experienced in teaching.

Private Tuition.

Private Tuition may be obtained in most subjects for London University Examinations, at the London Lecture Rooms, Booksellers Row, Strand, at the rate of one guinea for four or five lessons, according to subject and examination. Arrangements may be made with the Secretary, either personally or by letter.

Further particulars are given in the **Prospectus of Oral Classes**, which may be had on application to the Secretary, Strand Hotel Buildings, Booksellers Row, Strand, W.C.

University Correspondence College.

PRESS OPINIONS.

The *Educational Times* says:—"The University Correspondence College, a new but useful and thriving adjunct to the ordinary educational machinery."

The *Schoolmaster* says:—"The tutors of the University Correspondence College have provided a complete system of tuition by Correspondence."

The *Journal of Education*, speaking of University Correspondence College, says:—"It has so often been our duty to expose the impostors who offer their services for this examination (Matriculation) that it is pleasant to certify to one competent guide."

The *School Guardian* says:—"The University Correspondence College, whose headquarters are at Cambridge, is now pretty widely known all over the the country as a coaching institution."

The *School Board Chronicle* says:—"The University Correspondence College has earned high distinction among students."

The *Leeds Mercury* says:—"It needed the authority of the Postmaster-General to start the experiment which is being made of the use of postage stamps as an incentive to thrift; but, for some time back, postage stamps have been largely used without official sanction at all—none, indeed, being needed—for, in a sense, as practical and in all respects as useful an end. They have been the passport of a system of education which, although conducted in writing, has yet been attended with the results that follow oral teaching, for the persons who have taken advantage of the scheme have found themselves qualified to go successfully through the ordeal of examination."

"There is not a district within the limits of the United Kingdom where the letter-carrier cannot be met on his daily round. He, then, is the janitor of this singular Educational Institution. Wherever he is to be found the work can be carried on, and is actually being carried on. There are men and women in large centres of population who desire to continue their studies, but whose spare time does not correspond with the hours at which class-teaching is usually given; and to their case, as well as to that of the inmates of distant and lonely houses, the plan of education by post addresses itself. Moreover, there is a class of persons who, having left school, are willing enough, and possibly eager, to continue their studies and keep abreast of the progress of thought, but who shrink from encountering the attrition of the class-room. To them also this system is a ready and open door leading to honest and carefully directed private study."

University Correspondence College.

ANNOUNCEMENTS OF RESULTS

OF

LONDON UNIVERSITY

EXAMINATIONS.

The Secretary of University Correspondence College undertakes to inform any private student who is a Candidate at Matriculation, Intermediate Arts, or Bachelor of Arts, of the Result of the Examination, provided that —

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OVID'S METAMORPHOSES.

BOOK XI.

WITH *INTRODUCTION, NOTES, VOCABULARIES, & TRANSLATION.*

BY A TUTOR OF
UNIVERSITY CORRESPONDENCE COLLEGE,
FIRST CLASS CLASSICAL HONOURS MAN AT B.A., AND EXHIBITIONER AT
INTER. ARTS,
FIRST IN HONOURS AT MATRICULATION.



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INTRODUCTION.

§ I.—LIFE AND WORKS OF OVID.

P. OVIDIUS NASO was born at Sulmo, about 90 miles from Rome, on March 20, B.C. 43. He was descended from an equestrian family, which, though ancient, was not favoured with too much wealth. Accordingly he could not indulge his inclination to devote himself solely and entirely to poetical pursuits, but was obliged, at his father's express command, to acquire a legal training, and qualify himself for the bar. The death of his brother Lucius at the early age of 20 left the father with only one son to provide for, and he at length yielded to the desires of the young poet, and allowed him to go to Athens (which corresponded in those times to our Oxford and Cambridge Universities) for the purpose of completing his education. Ovid then travelled through Asia and Sicily, and, on his return to Rome, perhaps practised as an advocate for a little while. He did not enter the Senate, but became one of the *Triumviri Capitales*, certain officers who decided petty disputes between slaves and persons of inferior rank, and who looked after the prisons and superintended the execution of criminals. He was next made one of the *Centumviri*, who tried matters relating to wills and sometimes criminal cases, and in course of time was promoted to be one of the *Decemviri*, who assembled and presided over the court of the *Centumviri*. After passing through these offices he gave up all public life and began that series of love poems which brought him so much fame and also so much sorrow. His facility for writing verse was extraordinary; he found it much easier to write graceful and elegant lines than to revise

and correct inconsistencies in what he had previously written. He was married three times, on the two first occasions to please his parents, but in each of these two marriages he soon obtained a divorce; he seems to have loved his third wife sincerely, and he had by her a daughter Perilla. His chief works were:—

1. *Amorum Libri III.*, principally addressed to Corinna, a mistress of the poet.

2. The *Heroides*, or love-letters, for the most part from the heroines of mythology to their faithless husbands.

3. *Ars Amatoria*, or *De Arte Amandi*, written about B.C. 2, when he was more than forty years old. The first two books of the *Ars Amatoria* are supposed to instruct men, and the last book women. When Ovid was banished, as described later on, this poem was removed from the public libraries by the command of Augustus.

4. *Remedia Amoris*, suggesting remedies for the violence of love.

5. *Metamorphoseon Libri XV.*, devoted to the mythological accounts of transformations caused by the love, jealousy, and vengeance of divine heroes and heroines, starting from the Creation and reaching down to the time of Augustus, the last transformation described being that of the Emperor into a star. The skill with which the distinct episodes are connected together claims the highest admiration. Ovid's principal model was probably the *Ἑρεποούμενα* of Nicander. The first two or three books of the *Metamorphoses*, in spite of their faults, abound with beautiful passages which are poetry in the truest sense, and similar poetical passages of equal excellence are met with, though less frequently, in the other books, e.g., the description of the Cave of Sleep in the eleventh book, which for vigour of fancy has not been surpassed by any poet. It may be interesting to add that Ovid was engaged in refining and polishing up this work when he was driven into banishment; in the hurry and vexation of his flight he burnt the manuscript, but, luckily, some copies had already been distributed among his friends, and the poem was thus preserved.

6. *Fustorum Libri XII.*, of which only the first six remain. This work was incomplete at the time of the poet's banishment, A.D. 8, and he must have done the greatest part of it at Tomi. It is probable that he began writing this patriotic work in order to recommend himself to the Emperor, who might make him the court-poet now that Horace and Vergil were dead. His banishment, however, put an end to any hopes he might have entertained in that direction.

7. *Tristium Libri V.*, five books of elegies written during the first four years of his banishment, describing his misery, and entreating Augustus for mercy.

8. *Epistolarum ex Ponto Libri IV.*, also written in elegiac metre, have the same subject as the *Tristia*.

In addition to these, Ovid wrote a tragedy called *Medea*, which by his contemporaries was reckoned his greatest work, also an elegiac complaint of a nut-tree called *Nux*, and a satire, *Ibis*.

It is now time to give a slight account of his banishment. The ostensible cause of the edict of the Emperor was the publication by the poet of the *Ars Amatoria*, but it has generally been assumed that there was a deeper and more personal reason. Ovid hints that he had unfortunately been a witness to some crime or offence committed by a member of the imperial family. Most probably, however, Augustus took advantage of the opportunity afforded by his granddaughter's misconduct to punish both her and Ovid, whose evil counsels, in his opinion, had caused her and also her mother Julia (the Emperor's daughter) to go astray. Whatever may have been the reason, the fact remains that towards the end of the year A.D. 8 Ovid was suddenly commanded to betake himself to Tomi, a town on the Euxine, near the mouth of the Danube, at the extreme limit of the empire. This banishment was not, however, an *exilium*, but a *relegatio*, the latter being milder than the former; by a *relegatio* he neither lost his citizenship nor deprived himself of all hope of return. To Ovid, with his town-bred tastes and requirements, this *relegatio* was a most severe punishment, and, though we cannot admire the spirit exhibited

in his piteous entreaties to be recalled, we can understand how great a calamity he must have considered his enforced absence from the cultured society and abundant pleasures and entertainments of the capital. His abject flatteries and humble protestations were in vain, and after the death of Augustus in A.D. 14 he seems to have given up all hope, and three years later died and was buried in the place of his dreary exile. During his banishment his only solace was his poetical writings, of which a great many were composed at Tomi.

§ 2. ANALYSIS OF METAMORPHOSES XI.

The general subject-matter of the fifteen books of the *Metamorphoses* has been given above. It is proposed now to give a more detailed account of Book XI., which opens with—

(1) The fable of the death of Orpheus (ll. 1—84), who is killed by the Thracian Bacchantes. His lifeless head and his lyre are cast into the river Hebrus, carried down to sea, and eventually cast on shore at Lesbos. A snake which is about to sting the head is turned into stone by Apollo, and the Bacchic women who have killed the bard are changed into trees.

(2) The fable of Midas. Enraged at the murder of Orpheus, Bacchus forsakes Thrace. Silenus, the tutor of Bacchus, loses himself, and is brought to Midas, king of Phrygia, who restores him to Bacchus. The god, in return, offers to give the king any gift he chooses. Midas asks for the power of turning into gold everything he touches. He obtains this power, and finds it a curse instead of a blessing; he prays to be relieved of it, and with this object Bacchus orders him to bathe in the Pactolus, which ever afterwards had golden sands (ll. 84—145). Pan challenges Apollo to a musical contest; Tmolus is made umpire, and decides in favour of Apollo. Midas, however, prefers Pan, and is punished for his stupidity by having his ears changed into those of an ass (ll. 145—193).

(3) Fable of Laomedon. Apollo, after punishing Midas, helps Neptune to build Troy for Laomedon, who promises both the gods a fixed reward for their services. After Troy is built, Laomedon refuses to give the promised reward; Neptune thereupon inundates the country, and is not appeased until Laomedon exposes his daughter to a

sea-monster. A reward is offered for her rescue; Hercules delivers her, but Laomedon again fails to redeem his plighted word. Hercules accordingly plunders Troy, and carries off Hesione, the daughter of Laomedon (ll. 194—220).

(4) Fable of Peleus and Ceyx (ll. 265—410). Jupiter becomes alarmed at the prophecy that Thetis will be the mother of a child who is to be greater than his father; he accordingly allows Peleus to be her husband, instead of assuming that position himself. The offspring of the marriage is Achilles. Peleus has had the misfortune to kill his brother Phocus, and accordingly goes to Ceyx of Trachis in order to be purified. He there learns that Daedalion, the brother of Ceyx, has been changed into a hawk, and also that a wolf which has been sent by Psamathe to revenge Phocus is destroying the herds. Thetis intercedes on behalf of Peleus, and the Nereid Psamathe turns the wolf into stone.

(5) Fable of Ceyx and Alcyone. Ceyx is shipwrecked on his voyage to the oracle of Apollo at Claros, whither he had gone to consult about his brother's fate. His body is cast up on the shore of his own country, and is there discovered by his wife Alcyone, who had had a dream, sent by Somnus at Juno's command, which revealed to her the fate of her husband. In despair at this confirmation of her dream, she casts herself into the sea; but the gods, in pity, change both her and her husband into kingfishers (ll. 410—748).

(6) Fable of Aesacus. The transformation of Ceyx and Alcyone into birds reminds the poet of another similar transformation. Aesacus, the son of Priam and Alexirrhoe, is in love with and pursues Hesperie, the daughter of the river-god Cebren. In endeavouring to escape she is bitten by a serpent, and dies from the wound. Aesacus, through grief at her destruction, plunges into the sea, and is changed by Tethys into a bird called the diver.

§ 3. METRE.

The metre of this poem is the ordinary hexameter as used by Vergil. Each line consists of six feet: each foot is either a spondee or a dactyl. A spondee consists of two long syllables, e.g., *pēndēnt*. A dactyl consists of one long syllable followed by two short syllables, e.g., *ōscŭlă*.

The fifth foot in a line is always a dactyl, and the last foot a spondee; or, to speak more accurately, the last foot consists of two syllables, the former of which is always long and the latter either long or short.

The first four feet of the line can be either spondees or dactyls.

The fifth foot is occasionally, though very rarely, a spondee. There is an instance in Ovid, Met. XI., l. 93:

ōrgiā trādidē|rāt || cūm |Cēcŕōpī ō Eu mōlpō

and another in l. 456.

A *caesura* is a cutting up of a foot by the termination of a word before the last syllable of the foot. Usually the caesura falls in the third foot, after the first syllable; but it can fall after the second syllable of a dactyl, and it occasionally occurs in the fourth foot instead of the third.

An instance of a caesura falling after the first syllable of the third foot (the usual caesura, and called *strong caesura*) is given above.

An instance of a caesura falling after the second syllable of a dactylic third foot (called a *weak caesura*) is

cūmcŕe chō |rō mēlī|ōrē || sŭ|ī vī'nētā Tī|mōlī

An instance of the caesura in the fourth foot is

Hōrrēn dās cānīt|āmbā gēs |ān|trōquē rē mūgit

The scheme of metre is accordingly

— — | — — | — — | — — | — — | — —

With regard to rules for the quantity of syllables, the following are the most important, but they are nearly all subject to exceptions:—

(1) A diphthong or contracted syllable is long, e.g., *auceps*, *cōgit* (= *cōāgit*).

(2) The former of two vowels not forming a diphthong is short, e.g., *grāvius*.

(3) A vowel is long when it is followed (1) by two consonants or *x* or *z*, whether in the same word or different words; or (2) by a *j* in the same word.

(4) A vowel by nature short becomes either long or short when it comes before a mute followed by a liquid, e.g., *tenēbrae*; but *gn* and *gm* make a preceding vowel long.

(5) Final syllables of words ending in *a*, *i*, *o*, *u*, *as*, *es*, *os*, and *c* are long.

(6) Final syllables of words ending in *e*, *n*, *r*, *l*, *d*, *t*, *is*, *us*, and *ys* are short.

(7) Monosyllables are generally long.

(8) Final *a* in nom. and acc. is short.

Final *is* is long in dat. and abl. plurals, in 2nd sing. pres. of verbs of the 4th conjugation.

Final *us* is short except in the nom. and acc. pl., and gen. sing. of the 4th declension, and in fem. nouns like *virtus*.

A vowel at the end of a word is elided before a vowel at the beginning of the next word.

The syllables *am*, *em*, *im*, *om*, and *um* at the end of a word are elided before a vowel at the beginning of the next word.

The letter *h* has no effect as a consonant in lengthening a preceding vowel. A final vowel is elided before a word beginning with *h*, thus *atque hos*.

It is unusual to have a word of more than three syllables at the end of a line; the last word of a line generally consists of either two or three syllables. A monosyllable at the end of a line, e.g., *ridiculus mus*, *vulgiſſimus sus*, is not reckoned elegant, but this remark does not apply to a line ending in *est* preceded by a word which could itself have ended the line, e.g., *ārsa est*, *creatā est*.

The enclitic *que* = *and* is short, but in this book we have two instances in which it is lengthened :

- (1) Sarculaquē rastrique graves longique ligones.
- (2) Peleusquē comitesque rogant, quibus ille profatur.

There are two remarkable instances of hiatus in this book :

- (1) Tȳmpănă|qu' ēt plāu|sūs || ēt| Băcchē|ī ūlŭ|lātūs
(1. 17).

- (2) ōrgiă| trădĭdĕ|răt || cūm| Cēcropsĭ|ō Eu|mōlpō
(1. 93).

In addition to the hiatus, the former of these lines is noticeable because it ends with a word of four syllables, and the latter line is noticeable because it has a spondee in the fifth foot.

In line 456 we have both these irregularities combined :

ăptăr|iquĕ sŭ ĩs || pĭn'ŭm jŭbĕt| ārmă'mĕntis.

The text used is that of Trübner, and the present editor is deeply indebted to the excellent editions of Haupt and Siebelis. Ll. 221—265 and 303—317 have been omitted.

METAMORPHOSES XI.

Carmine dum tali silvas animosque ferarum
 Threïcius vates et saxa sequentia ducit,
 Ecce nurus Ciconum, tectae lymphata ferinis
 Pectora velleribus, tumuli de vertice cernunt
 Orphea percussis sociantem carmina nervis. 5
 E quibus una, leves jactato crine per auras,
 "En," ait "en hic est nostri contemptor!" et hastam
 Vatis Apollinei vocalia misit in ora,
 Quae foliis praesuta notam sine vulnere fecit.
 Alterius telum lapis est, qui missus in ipso 10
 Aëre concentu victus vocisque lyraeque est,
 Ac veluti supplex pro tam furialibus ausis
 Ante pedes jacuit. sed enim temeraria crescunt
 Bella, modusque abiit, insanaque regnat Erinys.
 Cunctaque tela forent cantu mollita : sed ingens 15
 Clamor et infracto Berecynthia tibia cornu
 Tympanaque et plausus et Bacchei ululatus
 Obstrepuere sono citharae. tum denique saxa
 Non exauditi rubuerunt sanguine vatis.
 Ac primum attonitas etiamnum voce canentis 20
 Innumeras volucres anguesque agmenque ferarum
 Maenades Orphei titulum rapuere triumphi
 Inde cruentatis vertuntur in Orphea dextris
 Et coeunt ut aves. si quando luce vagantem
 Noctis avem cernunt. structoque utrimque theatro 25
 Ceu matutina cervus periturus harena
 Praeda canum est, vatemque petunt et fronde virentes
 Coniciunt thyrsos, non haec in munera factos ;
 Hae glabras, illae direptos arbore ramos,
 Pars torquent silices. neu desint tela furori, 30
 Forte boves presso subigebant vomere terram,
 Nec procul hinc multo fructum sudore parantes
 Dura lacertosi fodiebant arva coloni.
 Agmine qui viso fugiunt, operisque relinquunt
 Arma sui. vacuosque jacent dispersa per agros 35
 Sarculaque rastrique graves longique ligones.
 Quae postquam rapuere ferae, cornuque minaces
 Divulsere boves, ad vatis fata recurrunt,

Tendentemque manus atque illo tempore primum
 Irrita dicentem nec quicquam voce moventem 40
 Sacrilegae perimunt. perque os, pro Juppiter! illud
 Auditum saxis intellectumque ferarum
 Sensibus in ventos anima exhalata recessit.
 Te maestae volucres, Orpheu, te turba ferarum,
 Te rigidi silices, te carmina saepe secutae 45
 Fleverunt silvae: positis te frondibus arbos
 Tonsa comam luxit. lacrimis quoque flumina dicunt
 Increvisse suis: obstrusaque carbasa pullo
 Naides et dryades passosque habuere capillos.
 Membra jacent diversa locis. caput, Hebre, lyramque 50
 Excipis: et—mirum!—medio dum labitur amne,
 Flebile nescio quid queritur lyra, flebile lingua
 Murmurat exanimis, respondent flebile ripae.
 Jamque mare invectae flumen populare relinquunt,
 Et Methymnaeae potiuntur litore Lesbi. 55
 Hic ferus expositum peregrinis anguis harenis
 Os petit et sparsos stillanti rore capillos.
 Tandem Phoebus adest, morsusque inferre parantem
 Arcet, et in lapidem rictus serpentis apertos
 Congelat et patulos, ut erant, indurat hiatus. 60
 Umbra subit terras, et quae loca viderat ante,
 Cuncta recognoscit: quaerensque per arva piorum
 Invenit Eurydicen, cupidisque amplectitur ulnis.
 Hic modo conjunctis spatiantur passibus ambo,
 Nunc praecedentem sequitur, nunc praevius anteit, 65
 Eurydicenque suam jam tuto respicit Orpheus.
 Non inipune tamen scelus hoc sinit esse Lyaeus:
 Amissoque dolens sacrorum vate suorum,
 Protinus in silvis matres Edonidas omnes,
 Quae videre nefas, torta radice ligavit. 70
 Quippe pedum digitos, in quantum quaeque secuta est,
 Traxit, et in solidam detrusit acumine terram.
 Utque suum laqueis, quos callidus abdidit auceps,
 Crus ubi commisit volucris, sensitque teneri,
 Plangitur, ac trepidans astringit vincula motu; 75
 Sic, ut quaeque solo defixa cohaeserat harum,
 Exsternata fugam frustra temptabat: at illam
 Lenta tenet radix, exsultantemque coercet.
 Dumque ubi sint digiti, dum pes ubi, quaerit, et ungues,
 Aspicit in teretes lignum succedere suras. 80
 Et conata femur maerenti plangere dextra,
 Robora percussit. pectus quoque robora fiunt:
 Robora sunt umeri: longos quoque brachia veros

Esse putes ramos, et non fallare putando.
 Nec satis hoc Baccho est. ipsos quoque deserit agros, 85
 Cumque choro meliore sui vineta Timoli
 Pactolonque petit; quamvis non aureus illo
 Tempore nec caris erat invidiosus harenis.
 Hunc assueta cohors satyri bacchaeque frequentant:
 At Silenus abest. titubantem annisque meroque 90
 Ruricolae cepere Phryges, vinctumque coronis
 Ad regem duxere Midan, cui Thracius Orpheus
 Orgia tradiderat cum Cecropio Eumolpo.
 Qui simul agnovit socium comitemque sacrorum,
 Hospitis adventu festum genialiter egit 95
 Per bis quinque dies et junctas ordine noctes.
 Et jam stellarum sublime coegerat agmen
 Lucifer undecimus, Lydos cum laetus in agros
 Rex venit, et juveni Silenum reddit alumno.
 Huic deus optandi gratum, sed inutile, fecit 100
 Muneris arbitrium, gaudens altore recepto.
 Ille, male usurus donis, ait "effice, quicquid
 Corpore contigero, fulvum vertatur in aurum."
 Annuit optatis, nocituraque munera solvit
 Liber, et indoluit, quod non meliora petisset. 105
 Laetus abit gaudetque malo Berecynthius heros:
 Pollicitique fidem tangendo singula temptat.
 Vixque sibi credens, non alta fronde virentem
 Ilice detraxit virgam: virga aurea facta est.
 Tollit humo saxum: saxum quoque palluit auro. 110
 Contigit et glaebam: contactu glaeba potenti
 Massa fit. arentes Cereris decerpserit aristas:
 Aurea messis erat. demptum tenet arbore pomum:
 Hesperidas donasse putes. si postibus altis
 Admovit digitos, postes radiare videntur. 115
 Ille etiam liquidis palmas ubi laverat undis,
 Unda fluens palmis Danaën eludere posset.
 Vix spes ipse suas animo capit, aurea fingens
 Omnia. gaudenti mensas posuere ministri
 Exstructas dapibus nec tostae frugis egentes: 120
 Tum vero, sive ille sua Cerealia dextra
 Munera contigerat, Cerealia dona rigebant;
 Sive dapes avido convellere dente parabat.
 Lammina fulva dapes, admoto dente, premebat.
 Miscuerat puris auctorem muneris undis: 125
 Fusile per rictus aurum fluitare videres.
 Attonitus novitate mali, divesque miserque,
 Effugere optat opes et quae modo voverat, odit.

Copia nulla famem relevat; sitis arida guttur Urit, et invisio meritus torquetur ab auro.	130
Ad calaeumque manus et splendida bracchia tollens, "Da veniam, Lenaeae pater! peccavimus;" inquit "Sed miserere, precor, speciosoque eripe damno."	
Mite deum numen Bacchus peccasse fatentem Restituit, factique fide data munera solvit.	135
"Neve male optato maneat circumlitus auro. Vade" ait "ad magnis vicinum Sardibus amnem, Perque jugum montis labentibus obvius undis Carpe viam, donec venias ad fluminis ortus; Spumigeroque tuum fonti, qua plurimus exit.	140
Subde caput, corpusque simul, simul elue crimen." Rex jussae succedit aquae. vis aurea tinxit Flumen, et humano de corpore cessit in amnem. Nunc quoque jam veteris percepto semine venae Arva rigent auro madidis pallentia glaebris.	145
Ille, perosus opes, silvas et rura colebat, Panaque montanis habitantem semper in antris. Pingue sed ingenium mansit; nocituraque, ut ante, Rursus erant domino stolidae praecordia mentis. Nam freta prospiciens late riget arduus alto Tmolus in ascensu, clivoque extensus utroque Sardibus hinc, illinc parvis finitur Hypaepis. Pan ibi dum teneris jactat sua carmina nymphis Et leve cerata modulatur harundine carmen, Ausus Apollineos prae se contemnere cantus,	155
Judice sub Tmolo certamen venit ad inpar. Monte suo senior judex consedit, et aures Liberat arboribus; quercu coma caerulea tantum Cingitur, et pendent circum cava tempora glandes. Isque deum pecoris spectans "in iudice" dixit	160
"Nulla mora est." calamis agrestibus insonat ille: Barbaricoque Midan—aderat nam forte canenti— Carminis delenit. post hunc sacer ora retorsit Tmolus ad os Phoebi; vultum sua silva secuta est. Ille caput flavum lauro Parnaside vinctus	165
Verrit humum Tyrio saturata murice palla: Instrictamque fidem gemmis et dentibus Indis Sustinet a laeva: tenuit manus altera plectrum. Artificis status ipse fuit. tum stamina docto Pollice sollicitat, quorum dulcedine captus	170
Pana jubet Tmolus citharae submittere cannas. Judicium sanctique placet sententia montis Omnibus. arguitur tamen atque injusta vocatur	

Unius sermone Midæ. nec Delius aures Humanam stolidas patitur retinere figuram : Sed trahit in spatium, villisque albetibus implet, Instabilesque imas facit et dat posse moveri. Cetera sunt hominis : partem damnatur in unam, Induiturque aures lente gradientis aselli.	175
Ille quidem celare cupit, turpique pudore Tempora purpureis temptat velare tiaris. Sed solitus longos ferro resecare capillos Viderat hoc famulus. qui cum nec prodere visum Dedecus auderet, cupiens efferre sub auras, Nec posset reticere tamen, secedit, humumque	180
Effodit, et, domini quales aspexerit aures, Voce refert parva, terræque innummurat haustæ; Indiciumque suæ voces tellure regesta Obruit, et scrobibus tacitus discedit opertis.	185
Creber harundinibus tremulis ibi surgere lucus Coepit, et, ut primum pleno maturuit anno, Prodidit agricolam : leni nam motus ab austro Obruta verba refert, dominique coarguit aures.	190
Ultus abit Tmolus, liquidumque per aëra vectus Angustum citra pontum Nephelæidos Helles Laomedonteis Latioius astitit arvis. Dextera Sigæi, Rhoetei læva profundi Ara Panomphaeo vetus est sacrata Tonanti. Inde novæ primum moliri moenia Trojæ	195
Laomedonta videt, susceptaque magna labore Crescere difficili, nec opes exposcere parvas : Cumque tridentigero tumidi genitore profundi Mortalem induitur formam. Phrygiæque tyranno Aedificat muros, pactus pro moenibus aurum.	200
Stabat opus : pretium rex inficiatur, et addit, Perfidiae cumulum, falsis perjuræ verbis. “Non in pæne feres” rector maris inquit : et omnes Inclinavit aquas ad avaræ litora Trojæ. Inque freti formam terras complevit, opesque	205
Abstulit agricolis et fluctibus obruit agros. Poena neque hæc satis est : regis quoque filia monstro Poscitur æquoreo. quam dura ad saxa revinctam Vindicat Alcides, promissaque munera, diot Poscit equos ; tantique operis mercede negata Bis perjuræ capit superatæ moenia Trojæ.	210
Nec pars militiæ, Telamon, sine honore recessit, Hesioneque data potitur. nam conjuge Peleus Clarus erat diva. nec avi magis ille superbit	215

Nomine, quam soceri ; siquidem Jovis esse nepoti
Contigit haud uni, conjunx dea contigit uni. 220

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Felix et nato, felix et conjuge Peleus, 266
Et cui, si demas jugulati crimina Phoci,
Omnia contigerant. fraterno sanguine sontem
Expulsumque domo patria Trachinia tellus
Accipit. hic regnum sine vi, sine caede regebat 270
Lucifero genitore satus, patriumque nitorem
Ore ferens Ceyx. illo qui tempore maestus
Dissimilisque sui fratrem lugebat ademptum.
Quo postquam Aeacides fessus curaque viaque
Venit, et intravit paucis comitantibus urbem. 275
Quosque greges pecorum, quae secum armenta trahebat,
Haud procul a muris sub opaca valle reliquit,
Copia cum facta est adeundi prima tyranni,
Velamenta manu praetendens supplice, qui sit,
Quoque satus, memorat. tantum sua crimina celat, 280
Mentiturque fugae causam ; petit, urbe vel agro
Se juvet. hunc contra placido Trachinius ore
Talibus alloquitur : “ mediae quoque commoda plebi
Nostra patent, Peleu, nec inhospita regna tenemus.
Adicis huic animo momenta potentia, clarum 285
Nomen avumque Jovem. ne tempora perde precando :
Quod petis, omne feres. tuaque haec pro parte vocato,
Qualiacumque vides. utinam meliora videres ! ”
Et flebat. moveat tantos quae causa dolores,
Peleusque comitesque rogant. quibus ille profatur : 290
“ Forsitan hanc volucrem, rapto quae vivit et omnes
Terret aves, semper pennas habuisse putetis.
Vir fuit. et tanta est animi constantia, quantum
Frater erat belloque ferox ad vimque paratus,
Nomine Daedalion, illo genitore creatus, 295
Qui vocat auroram caeloque novissimus exit.
Culta mihi pax est, pacis mihi cura tenendae
Conjugiique fuit : fratri fera bella placebant.
Illius virtus reges gentesque subegit,
Quae nunc Thi-baeas agitat mutata columbas. 300
Nata erat huic Chione, quae dotatissima forma
Mille procos habuit, bis septem nubilis annis.

* * * * *

Quid peperisse duos et dis placuisse duobus
 Et forti genitore et progenitore comanti
 Esse satam prodest? an obest quoque gloria multis? 320
 Obfuit huic certe. quae se praeferre Dianae
 Sustinuit, faciemque deae culpavit. at illi
 Ira ferox mota est, 'factis' quae 'placebimus' inquit.
 Nec mora, curvavit cornu, nervoque sagittam
 Impulit, et meritam trajecit harundine linguam. 325
 Lingua tacet, nec vox temptataque verba sequuntur;
 Corantemque loqui cum sanguine vita reliquit.
 Quam miser amplexans ego tum patruoque dolorem
 Corde tuli, fratrique pio solacia misi;
 Quae pater haud aliter, quam cautes murmura ponti 330
 Accipit, et natam delamentatur ademptam:
 Ut vero ardentem vidit, quater impetus illi
 In medios fuit ire rogos; quater inde repulsus
 Concita membra fugae mandat, similisque juvenco
 Spicula crabronum pressa cervice gerenti, 335
 Qua via nulla, ruit. jam tum mihi currere visus
 Plus homine est, alasque pedes sumpsisse putares.
 Effugit ergo omnes, veloxque cupidine leti
 Vertice Parnasi potitur. miseratus Apollo,
 Cum se Daedalion saxo misisset ab alto, 340
 Fecit avem et subitis pendentem sustulit alis,
 Oraque adunca dedit, curvos dedit unguibus hamos,
 Virtutem antiquam, majores corpore vires.
 Et nunc accipiter, nulli satis aequus, in omnes
 Saevit aves, aliisque dolens fit causa dolendi." 345
 Quae dum Lucifero genitus miracula narrat
 De consorte suo, cursu festinus anhelat
 Advolat armenti custos Phoeus Anetor,
 Et "Peleu, Peleu! magnae tibi nuntius adsum
 Cladis" ait. quodcumque ferat, jubet edere Peleus. 350
 Pendet et ipse metu trepidi Trachinius oris.
 Ille refert: "fessos ad litora curva juvenes
 Appuleram, medio cum Sol altissimus orbe
 Tantum respiceret, quantum superesse videret;
 Parsque bonum fulvis genua inclinarat harenis, 355
 Latarumque jacens campos spectabat aquarum,
 Pars gradibus tardis illuc errabat et illuc,
 Nant alii, celsoque instant super aequora collo.
 Templi mari subsunt nec marmore clara nec auro,
 Sed trabibus densis luceque umbrosa vetusto: 360
 Nereides Nereusque tenent; hos navita ponti
 Edidit esse deos, dum retia litore siccant.

Juncta palus huic est, densis obsessa salictis,
 Quam restagnantis fecit maris unda paludem.
 Inde fragore gravi strepitus loca proxima terret; 365
 Belua vasta, lupus mucisque palustribus exit
 Oblitus et spumis, exsersus sanguine rictus
 Fulmineos, rubra suffusus lumina flamma.
 Qui quamquam saevit pariter rabieque fameque,
 Acrior est rabie. neque enim jejunia curat 370
 Caede boum diramque famem finire, sed omne
 Vulnerat armentum, sternitque hostiliter omne.
 Pars quoque de nobis funesto saucia morsu,
 Dum defensamus, leto est data. sanguine litus
 Undaque prima rubet demugitaeque paludes. 375
 Sed mora damnosa est, nec res dubitare remittit.
 Dum superest aliquid, cuncti coeamus, et arma,
 Arma capessamus, conjunctaque tela feramus."
 Dixerat agrestis. nec Pelea damna movebant:
 Sed, memor admissi, Nereïda colligit orbam 380
 Damna sua inferias extincto mittere Phoco.
 Induere arma viros violentaque sumere tela
 Rex jubet Oetaeus; cum quis simul ipse parabat
 Ire. sed Alcyone conjunx excita tumultu
 Prosilit, et, nondum totos ornata capillos, 385
 Disicit hos ipsos, colloque infusa mariti,
 Praestet ut auxilium sine se, verbisque precatur
 Et lacrimis, animasque duas ut servet in una.
 Aeacides illi: "pulchros, regina, piosque
 Pone metus. plena est promissi gratia vestri. 390
 Non placet arma mihi contra nova monstra moveri:
 Numen adorandum pelagi est." erat ardua turris
 Arce loci summa, fessis lux grata carinis.
 Ascendunt illuc, stratosque in litore tauros
 Cum gemitu aspiciunt, vastatoremque cruento 395
 Ore ferum, longos infectum sanguine villos.
 Inde manus tendens in aperti litora ponti,
 Caeruleam Peleus Psamathen, ut finiat iram,
 Orat, opemque ferat. nec vocibus illa rogantis
 Flectitur Aeacidae: Thetis hanc pro conjuge supplex 400
 Accepit veniam. sed enim revocatus in acri
 Caede lupus perstat, dulcedine sanguinis asper;
 Donec inhaerentem lacerat cervice juvencae
 Marmore mutavit. corpus praeterque colorem
 Omnia servavit: lapidis color indicat, illum 405
 Jam non esse lupum, jam non debere timeri.
 Nec tamen hac profugum consistere Pelea terra

Fata sinunt : Magnetas adit vagus exul, et illic
 Sumit ab Haemonio purgamina caedis Acasto.
 Interea fratrisque sui fratremque secutis 410
 Anxia prodigiis turbatus pectora Ceyx,
 Consulat ut sacras, hominum oblectamina, sortes,
 Ad Clarium parat ire deum. nam templa profanus
 Invia cum Phlegysis faciebat Delphica Phorbas.
 Consilii tamen ante sui, fidissima, certam 415
 Te facit, Alcyone. cui protinus intima frigus
 Ossa receperunt, buxoque simillimus ora
 Pallor obit, lacrimisque genae maduere profusis.
 Ter conata loqui ter fletibus ora rigavit,
 Singultuque pias interrumpente querellas 420
 "Quae mea culpa tuam," dixit "carissime, mentem
 Vertit? ubi est, quae cura mei prior esse solebat?
 Jam potes Alcyone securus abesse relicta?
 Jam via longa placet? jam sum tibi carior absens?
 At, puto, per terras iter est, tantumque dolebo, 425
 Non etiam metuam, curaeque timore carebunt.
 Aequora me terrent et ponti tristis imago,
 Et laceras nuper tabulas in litore vidi,
 Et saepe in tumulis sine corpore nomina legi.
 Neve tuum fallax animum fiducia tangat, 430
 Quod socer Hippotades tibi sit, qui carcere fortes
 Contineat ventos, et, cum velit, aequora placet.
 Cum semel emissi tenuerunt aequora venti,
 Nil illis vetitum est, incommendataque tellus
 Omnis, et omne fretum. caeli quoque nubila vexant 435
 Executiuntque feris rutilos concursibus ignes.
 Quo magis hos novi,—nam novi et saepe paterna
 Parva domo vidi—magis hoc reor esse timendos.
 Quod tua si flecti precibus sententia nullis,
 Care, potest, conjunx, nimiumque es certus eundi, 440
 Me quoque tolle simul. certe jactabimur una,
 Nec nisi quae patiar, metuam; pariterque feremus,
 Quicquid erit; pariter super aequora lata feremur."
 Talibus Aeolidis dictis lacrimisque movetur
 Sidereus conjunx: neque enim minor ignis in ipso est. 445
 Sed neque propositos pelagi dimittere cursus,
 Nec vult Alcyonen in partem adhibere pericli;
 Multaque respondit timidum solantia pectus.
 Non tamen ideirco causam probat. addidit illis
 Hoc quoque lenimen, quo solo flexit amantem: 450
 "Longa quidem est nobis omnis mora: sed tibi juro
 Per patrios ignes, si me modo fata remittent,

Ante reversurum, quam luna bis impleat orbem."
 His ubi promissis spes est admota recursus,
 Protinus eductam navalibus aequore tingui, 455
 Aptarique suis pinum jubet armamentis.
 Qua rursus visa, veluti praesaga futuri,
 Horruit Alcyone lacrimasque emisit obortas,
 Amplexusque dedit, tristisque miserrima tandem
 Ore "vale" dixit, collapsaque corpore toto est. 460
 Ast juvenes, quaerente moras Ceyce, reducunt
 Ordinibus geminis ad fortia pectora remos,
 Aequalique ictu sciunt freta. sustulit illa
 Umentes oculos, stantemque in puppe recurva
 Concussaque manu dantem sibi signa maritum 465
 Prima videt redditque notas : ubi terra recessit
 Longius, atque oculi nequeunt cognoscere vultus,
 Dum licet, insequitur fugientem lumine pinum :
 Haec quoque ut haud poterat, spatio summota, videri,
 Vela tamen spectat summo fluitantia malo. 470
 Ut nec vela videt, vacuum petit anxia lectum,
 Seque toro ponit. renovat lectusque locusque
 Alcyonae lacrimas, et quae pars, admonet, absit.
 Portibus exierant, et moverat aura rudentes :
 Obvertit lateri pendentes navita remos. 475
 Cornuaque in summa locat arbore, totaque malo
 Carbasa deducit venientesque accipit auras.
 Aut minus, aut certe medium non amplius aequor
 Puppe secabatur, longeque erat utraque tellus,
 Cum mare sub noctem tumidis albescere coepit 480
 Fluctibus et praeceps spirare valentius eurus.
 "Ardua jandudum demittite cornua," rector
 Clamat "et antemnis totum subnectite velum."
 Hic jubet : impediunt adversae jussa procellae,
 Nec sinit audiri vocem fragor aequoris ullam. 485
 Sponte tamen properant alii subducere remos,
 Pars munire latus, pars ventis vela negare :
 Egerit hic fluctus, aequorque refundit in aequor,
 Hic rapit antemnas. quae dum sine lege geruntur,
 Aspera crescit hiems, omni e parte feroces 490
 Bella gerunt venti fretaque indignantia miscent.
 Ipse pavet, nec se, qui sit status, ipse fatetur
 Scire ratis rector, nec quid jubeatve, vetetve :
 Tanta mali moles, tantoque potentior arte est.
 Quippe sonant clamore viri, stridore rudentes, 495
 Undurum incursu gravis unda, tonitribus aether.
 Fluctibus erigitur caelumque aequare videtur

Pontus, et inductas aspergine tangere nubes ;
 Et modo, cum fulvas ex imo verrit harenas,
 Concolor est illis, Stygia modo nigrior unda : 500
 Sternitur interdum, spumisque sonantibus albet.
 Ipsa quoque his agitur vicibus Trachinia puppis :
 Et nunc sublimis veluti de vertice montis
 Despicere in valles inumque Acheronta videtur :
 Nunc, ubi demissam curvum circumstetit aequor, 505
 Suspiciere inferno summum de gurgite caelum.
 Saepe dat ingentem fluctu latus ieta fragorem,
 Nec levius pulsata sonat, quam ferreus olim
 Cum laceras aries ballistave concutit arces.
 Utque solent sumptis incursu viribus ire 510
 Pectore in arma feri protentaque tela leones :
 Sic ubi se ventis admiserat unda coortis,
 Ibat in arma ratis, multoque erat altior illis.
 Jamque labant cunei, spoliataque tegmine ceræ
 Rima patet, praebetque viam letalibus undis. 515
 Ecce cadunt largi resolutis nubibus imbres,
 Inque fretum credas totum descendere caelum,
 Inque plagas caeli tumefactum ascendere pontum.
 Vela madent nimbis, et cum caelestibus undis
 Aequareae miscentur aquae. caret ignibus aether, 520
 Caecaque nox premitur tenebris hiemisque suisque.
 Discutiunt tamen has praebentque micantia lumen
 Fulmina : fulmineis ardescunt ignibus undae.
 Dat quoque jam saltus intra cava texta carinae
 Fluctus : et ut miles, numero praestantior omni, 525
 Cum saepe adsiluit defensae moenibus urbis,
 Spe potitur tandem, laudisque accensus amore
 Inter mille viros murum tamen occupat unus :
 Sic ubi pulsarunt noviens latera ardua fluctus,
 Vastius insurgens decimae ruit impetus undae, 530
 Nec prius absistit fessam obpugnare carinam,
 Quam velut in captae descendat moenia navis.
 Pars igitur temptabat adhuc invadere pinum,
 Pars maris intus erat. trepidant haud secius omnes,
 Quam solet urbs, aliis murum fodientibus extra 535
 Atque aliis murum, trepidare, tenentibus intus.
 Deficit ars, animique cadunt : totidemque videntur,
 Quot veniant fluctus, ruere atque irrumperere mortes.
 Non tenet hic lacrimas ; stupet hic ; vocat ille beatos,
 Funera quos maneant ; hic votis numen adorat, 540
 Bracchiaque ad caelum, quod non videt, irrita tollens
 Poscit opem : subeunt illi fratresque parensque,

Huic cum pignoribus domus, et quod cuique relictum est.

Alcyone Ceyca movet; Ceycis in ore

Nulla nisi Alcyone est: et cum desideret unam, 545

Gaudet abesse tamen. patriae quoque vellet ad oras

Respicere, inque domum supremos vertere vultus:

Verum ubi sit, nescit; tanta vertigine pontus

Fervet, et inducta piceis e nubibus umbra

Omne latet caelum, duplicataque noctis imago est. 550

Frangitur incursu nimborum turbinis arbor;

Frangitur et regimen: spoliisque animosa superstes

Unda, velut victrix, sinuataque despicit undas:

Nec levius, quam si quis Athon Pindumve revulsos

Sede sua totos in apertum everterit aequor, 555

Praecipitata cadit, pariterque et pondere et ictu

Mergit in ima ratem, cum qua pars magna virorum

Gurgite pressa gravi neque in aëra reddita fato

Functa suo est. alii partes et membra carinae

Trunca tenent. tenet ipse manu, qua sceptrum solebat, 560

Fragmina navigii Ceyx, socerumque patremque

Invocat heu! frustra. sed plurima nantis in ore

Alcyone conjunx. illam meminitque refertque:

Illius ante oculos ut agant sua corpora fluctus,

Optat, et exanimis manibus tumuletur amicis. 565

Dum natat, absentem, quotiens sinit hiscere fluctus.

Nominat Alcyonen, ipsisque inmurmurat undis.

Ecce super medios fluctus niger arcus aquarum

Frangitur, et rupta mersum caput obruit unda.

Lucifer obscurus, nec quem cognoscere posses, 570

Illa luce fuit: quoniamque excedere caelo

Non licuit, densis textis sua nubibus ora.

Aeolis interea tantorum ignara malorum

Dinumerat noctes: et jam, quas induat ille,

Festinat vestes, jam quas, ubi venerit ille, 575

Ipsa gerat, reditusque sibi promittit inanes.

Omnibus illa quidem superis pia tura ferebat:

Ante tamen cunctos Junonis templa colebat,

Proque viro, qui nullus erat, veniebat ad aras,

Utque foret sospes conjunx suus, utque rediret. 580

Optabat, nullamque sibi praeferret. at illi

Hoc de tot votis poterat contingere solum.

At dea non ultra pro functo morte rogari

Sustinet; utque manus funestas arceat aris,

"Iri, meae" dixit "fidissima nuntia vocis, 585

Vise soporiferam Somni velociter aulam,

Exstinctique jube Ceycis imagine mittat

Somnia ad Alcyonen veros narrantia casus."

Dixerat : induitur velamina mille colorum
Iris, et arcuato caelum curvamine signans 590
Tecta petit jussi sub nube latentia regis.

Est prope Cimmerios longo spelunca recessu,
Mons cavus, ignavi domus et penetralia Somni :
Quo numquam radiis oriens mediusve cadensve
Phoebus adire potest. nebulae caligine mixtae 595
Exhalantur humo dubiaeque crepuscula lucis.

Non vigil ales ibi cristati cantibus oris
Evocat Auroram, nec voce silentia rumpunt
Sollicitive canes canibusve sagacior anser.

Non fera, non pecudes, non moti flamine rami, 600
Humanaeve sonum reddunt convicia linguae.

Muta quies habitat. saxo tamen exit ab imo
Rivus aquae Lethes, per quem cum murmure labens
Invitat somnos crepitantibus unda lapillis.

Ante fores antri fecunda papavera florent 605

Innumeraeque herbae, quarum de lacte soporem
Nox legit et spargit per opacas umida terras.

Janua, ne verso stridores cardine reddat,
Nulla domo tota ; custos in limine nullus.
At medio torus est ebene sublimis in antro,— 610

Plumeus, unicolor, pullo velamine tectus ;
Quo cubat ipse deus membris languore solutis.

Hunc circa passim varias imitantia formas
Somnia vana jacent totidem, quot messis aristas,
Silva gerit frondes, ejectas litus harenas.) 615

Quo simul intravit, manibusque obstantia virgo
Somnia dimovit, vestis fulgore reluxit

Sacra domus : tardaue deus gravitate jacentes
Vix oculos tollens, iterumque iterumque relabens
Summaque percutiens nutanti pectora mento, 620

Excussit tandem sibi se, cubitoque levatus.

Quid veniat,—cognovit enim—scitatur. at illa :
" Somne, quies rerum, placidissime, Somne, deorum,

Pax animi, quem cura fugit, qui corpora duris
Fessa ministeriis mulces reparasque labori ! 625

Somnia, quae veras aequent imitamine formas,
Herculea Trachine jube sub imagine regis

Alcyonen adeant, simulacraque naufraga fingant.

Imperat hoc Juno." postquam mandata peregit,
Iris abit : neque enim ulterius tolerare vapores 630

Vim poterat, labique ut somnum sensit in artus,
Effugit, et remeat per quos modo venerat arcus.

At pater e populo natorum mille suorum
 Excitat artificem simulatoremque figurae
 Morphea. non illo jussos sollertius alter 635
 Exprimit incessus vultumque sonumque loquendi;
 Adicit et vestes et consuetissima cuique
 Verba. sed hic solos homines imitatur. at alter
 Fit fera, fit volucris, fit longo corpore serpens.
 Hunc Icelon superi, mortale Phobetora vulgus 640
 Nominat. est etiam diversae tertius artis
 Phantasos; ille in humum saxumque undamque trabemque,
 Quaeque vacant anima fallaciter omnia transit.
 Regibus hi ducibusque suos ostendere vultus
 Nocte solent, populos alii plebemque pererrant. 645
 Praeterit hos senior, cunctisque e fratribus unum
 Morphea, qui peragat Thaumantidos edita, Somnus
 Eligit: et rursus molli languore solutus
 Deposuitque caput, stratoque recondidit alto.
 Ille volat nullos strepitus facientibus alis 650
 Per tenebras, intraque morae breve tempus in urbem
 Pervenit Haemoniam; positisque e corpore pennis
 In faciem Ceycis abit, sumptaque figura
 Luridus, exanimi similis, sine vestibus ullis,
 Conjugis ante torum miserae stetit. uda videtur 655
 Barba viri, madidisque gravis fluere unda capillis.
 Tum lecto incumbens, fletu super ora refuso,
 Haec ait: "agnoscis Ceyca, miserrima conjunx?
 An mea mutata est facies nece? respice! nosces,
 Inveniesque tuo pro conjugis conjugis umbram. 660
 Nil opis, Alcyone, nobis tua vota tulerunt:
 Occidimus. falso tibi me promittere noli.
 Nubilus Aegaeo deprendit in aequore navem
 Auster, et ingenti jactatam flamine solvit:
 Oraque nostra, tuum frustra clamantia nomen, 665
 Implerunt fluctus. non haec tibi nuntiat auctor
 Ambiguus, non ista vagis rumoribus audis:
 Ipse ego fata tibi praesens mea naufragus edo.
 Surge, age, da lacrimas, lugubriaque indue, nec me
 Indeploratum sub inania Tartara mitte." 670
 Adicit his vocem Morpheus, quam conjugis illa
 Crederet esse sui. fletus quoque fundere veros
 Visus erat, gestumque manus Ceycis habebat.
 Ingemit Alcyone lacrimans, movet atque lacertos
 Per somnum, corpusque petens amplectitur auras; 675
 Exclamatque "mane! quo te rapis? ibimus una."
 Voce sua specieque viri turbata soporem

Excutit : et primo, si sit, circumspicit illic,
 Qui modo visus erat. nam moti voce ministri
 Intulerant lumen. postquam non invenit usquam. 680
 Percutit ora manu, laniatque a pectore vestes,
 Pectoraque ipsa ferit. nec crines solvere curat ;
 Scindit, et altrici, quae luctus causa, roganti
 " Nulla est Alcyone, nulla est : " ait " occidit una
 Cum Ceyce suo. solantia tollite verba ! 685
 Naufragus interiit. vidi agnovique, manusque
 Ad discedentem, cupiens retinere, tetendi.
 Umbra fuit. sed et umbra tamen manifesta virique
 Vera mei. non ille quidem, si quaeris, habebat
 Adsuetos vultus, nec quo prius, ore nitebat. 690
 Pallentem nudumque et adhuc umentem capillo
 Infelix vidi. stetit hoc miserabilis ipso
 Ecce loco " — et quaerit, vestigia si qua supersint.
 " Hoc erat, hoc, animo quod divinante timebam,
 Et ne, me fugiens, ventos sequerere, rogabam. 695
 At certe vellem, quoniam periturus abibas,
 Me quoque duxisses. multum fuit utile tecum
 Ire mihi. neque enim de vitae tempore quicquam
 Non simul egissem, nec mors discreta fuisset.
 Nunc absens perii, jactor quoque fluctibus absens, 700
 Et sine te me pontus habet. crudelior ipso
 Sit mihi mens pelago, si vitam ducere nitar
 Longius, et tanto pugnem superesse dolori.
 Sed neque pugnabo, nec te, miserande, relinquam ;
 Et tibi nunc saltem veniam comes. inque sepulchro 705
 Si non urna, tamen junget nos littera : si non
 Ossibus ossa meis, at nomen nomine tangam."
 Plura dolor prohibet, verboque intervenit omni
 Plangor, et attonito gemitus e corde trahuntur.
 Mane erat. egreditur tectis ad litus, et illum 710
 Maesta locum repetit, de quo spectarat euntem.
 Dumque moratur ibi, dumque " hic retinacula solvit.
 Hoc mihi discedens dedit oscula litore " dixit,
 Quae dum tota locis reminiscitur acta, fretumque
 Prospicit : in liquida, spatio distante, tuetur 715
 Nescio quid quasi corpus, aqua. primoque, quid illud
 Esset, erat dubium. postquam paulum appulit unda,
 Et, quamvis aberat, corpus tamen esse liquebat,
 Qui foret, ignorans, quia naufragus, omine nota est. 719
 Et, tamquam ignoto lacrimam daret, " heu ! miser," inquit
 " Quisquis es, et si qua est conjunx tibi ! " fluctibus actum
 Fit propius corpus. quod quo magis illa tuetur,

Hoc minus et minus est mentis. jam jamque propinquae
 Admotum terrae, jam quod cognoscere posset,
 Cernit : erat conjunx. " ille est ! " exclamat, et una 725
 Ora comas vestem lacerat, tendensque trementes
 Ad Ceyca manus " sic, o carissime conjunx,
 Sic ad me, miserande, redis ? " ait. adjacet undis
 Facta manu moles, quae primas aequoris iras
 Frangit et incursus quae praedelassat aquarum. 730
 Insilit huc. mirumque fuit potuisse ? volabat,
 Percutiensque levem modo natis aëra pennis,
 Stringebat summas ales miserabilis undas,
 Dumque volat, maesto similem plenumque querellae
 Ora dedere sonum tenui crepitantia rostro. 735
 Ut vero tetigit mutum et sine sanguine corpus,
 Dilectos artus amplexa recentibus alis.
 Frigida nequiquam duro dedit oscula rostro.
 Senserat hoc Ceyx, an vultum motibus undae
 Tollere sit visus, populus dubitabat. at ille 740
 Senserat, et tandem, superis miserantibus, ambo
 Alite mutantur. fatis obnoxius isdem
 Tunc quoque mansit amor, nec conjugiale solutum
 Foedus in alitibus. coeunt, fiuntque parentes :
 Perque dies placidos hiberno tempore septem 745
 Incubabat Alcione pendentibus aequore nidis.
 Tunc jacet unda maris. ventos custodit et arcet
 Aeolus egressu, praestatque nepotibus aequor.
 Hos aliquis senior junctim freta lata volantes
 Spectat, et ad finem servatos laudat amores. 750
 Proximus, aut idem, si fors tulit, " hic quoque," dixit
 " Quem mare carpentem substrictaque crura gerentem
 Aspicias," — ostendens spatiosum in guttura mergum —
 " Regia progenies. sunt, si descendere ad ipsum
 Ordine perpetuo quaeris, sunt hujus origo 755
 Ilus et Assaracus raptusque Jovi Ganymedes
 Laomedonque senex Priamusque novissima Trojae
 Tempora sortitus. frater fuit Hectoris iste :
 Qui nisi sensisset prima nova fata juventa,
 Forsitan inferius non Hectore nomen haberet ; 760
 Quamvis est illum proles exixa Dymantis,
 Aesacon umbrosa furtim peperisse sub Ida
 Fertur Alexirhoë, Granico nata bicorni.
 Oderat hic urbes, nitidaque remotus ab aula
 Secretos montes et inambitiosa colebat 765
 Rura, nec Iliacos coetus nisi rarus adibat.
 Non agreste tamen nec inexpugnabile amori

Pectus habens, silvas captatam saepe per omnes
 Aspicit Hesperien patria Cebrenida ripa,
 Injectos umeris siccantem sole capillos. 770
 Visa fugit nymphe, veluti perterrita fulvum
 Cerva lupum, longeque lacu deprensa relicto
 Accipitrem fluvialis anas. quam Troius heros
 Insequitur, celeremque metu celer urguet amore.
 Ecce latens herba coluber fugientis adunco 775
 Dente pedem strinxit, virusque in corpore liquit.
 Cum vita subpressa fuga est. amplectitur amens
 Exanimem, clamatque 'piget, piget esse secutum!
 Sed non hoc timui, nec erat mihi vincere tanti.
 Perdidimus miseram nos te duo: vulnus ab angue, 780
 A me causa data est. ego sum scelerator illo:
 Qui tibi morte mea mortis solacia mittam.'
 Dixit, et e scopulo, qua rauca subederat unda,
 Se dedit in pontum. Tethys miserata cadentem
 Molliter excepit, nantemque per aequora pennis 785
 Textit, et optatae non est data copia mortis.
 Indignatur amans invitum vivere cogi;
 Obstarique animae, misera de sede volenti
 Exire. utque novas umeris adsumpserat alas,
 Subvolat atque iterum corpus super aequora mittit. 790
 Pluma levat casus. furit Aesacos, inque profundum
 Pronus abit, letique viam sine fine retemptat.
 Fecit amor maciem: longa internodia crurum,
 Longa manet cervix; caput est a corpore longe.
 Aequor amat, nomenque tenet, quia mergitur illo."

NOTES.

1. *tali* refers to the songs and tales in Book X. of the *Metamorphoses*.
2. *Threïcius vates* : Orpheus, a mythical musician and poet, earlier than Homer, was reared in Thrace, a district N.E. of Greece. He received a lyre from Apollo (or Mercury), on which he played so skilfully that he drew after him not only wild beasts, but rivers, trees, and rocks. He married Eurydice, who was stung by a serpent and died. Orpheus followed her to Hades, and so charmed the Gods by his playing that they consented to restore Eurydice to him on condition that, when leading her away, he should not look behind until he had left Hades. Orpheus looked back, and so lost her irretrievably. He retired to Thrace, where his death took place as described by Ovid here.
3. *Cicones* : a people of Thrace, near the river Hebrus ; assisted Priam, and were punished by Ulysses on his return home.
4. *pectora* : acc. of respect after *tectae*—"covered as to their maddened breasts."
6. *leves* : remember the difference between *lēvis*, light, and *lēvis*, smooth.
7. *nostri* : properly the gen. sing. neut. of the possessive adjective *noster*, used as objective genitive plural of *ego*. (An objective denotes the object of the verbal action implied in the noun on which it depends). The true genitive plural *nostrum* is used partitively, e.g., *uterque nostrum*, each of us.
8. *ora* : *os, oris* (n.), a mouth or face ; *os, ossis* (n.), a bone ; *ora, -ae* (f.), a shore.
11. *aëre* : distinguish this word from *aes, aeris* (n.), brass.
12. *ausis* : a neuter participle used as a noun, and therefore may have an adjective *furialibus* agreeing with it.
13. *sed enim*, *lit.* but ... for, is to be explained by an ellipse—"but this wonderful event made no impression on the Bacchantes, for," &c.
14. *Erinyes* : one of the Furies.
16. *infracto* : there is another reading *inflato* = blown.
Berecynthia : from mount Berecynthus, in Phrygia, the seat of the worship of Cybele.

17. Scan—Tȳmpănă | qu' ēt plāū | sūs ēt | Băcchē | i ūlū | lātūs.
Note the hiatus before *ululatus*: cf. Vergil, *fēmīnēō ūlulātū*; and Metam. II., 244, *cūm Phōgīacō Ērȳmānthō*; and III., 184, *aut pūrpurēae aurōrae*; and below, line 93, *Cēcropsiō Eumōlpō*.
18. *obstrepuere*: resounded against, *i.e.*, drowned.
20. *etiamnum*: *etiam nunc*.
22. **Maenades**: Maenads, another name for Bacchantes, from Greek *μαίνομαι*, I am mad.
Orpheus: See v. 2, *sup*.
triumphi: some read *theatri*—"the glory of this theatre of Orpheus"; the crowd of animals, snakes, and birds being regarded as an audience in a theatre.
25. *noctis avem*: the bird of night, *i.e.*, the owl.
utrimque: this refers to the amphitheatre (*lit.*, a theatre on both sides, *ἀμφι* and *θέατρον*), which was a circular or oval building.
20. *coniciunt*: note the spelling, from *con* and *jacio*; *conjicio* = *conicio*, so *disicit* = *disjicit*.
28. **thyrsos**: *thyrsus*, a staff twined round with ivy and vine shoots, borne by Bacchus and the Bacchantes.
31. *subigebant*: *sub* when compounded with verbs often has the meaning of *up*, *i.e.*, motion from under.
35. **arma**, *lit.* arms, here means tools, from *arma -orum* (n. pl.); *armus*, *-i*, is an arm, shoulder, especially used with reference to animals.
36. **rastri**: from *rastrum*, *-i* (n.), a rake, pl. *rastri* (m.); cf. the converse case of *loca*, *-orum* (n.), one form of the pl. of *locus*, *-i* (m.), a place. See *carbasa* below, line 48.
Note the abnormal lengthening of *que* before the following *r*
Sărculă | quē rās | triquē gră | vēs lōn | giquē lī | gōnēs.
In Greek a short vowel is sometimes lengthened before *ρ*. The other two *que*'s in the line are short, as usual.
40. **nec quicquam**: *quisquam* and *ullus* are used in negative and comparative sentences, and in interrogative sentences that expect the answer No.
pro Juppiter: *pro* is here an interjection = oh, alas; and not a preposition.
46. **positis**: *pono*, *lit.* I place, often acquires the meaning of *I lay aside*, *I lose*.
frondibus: from *frons*, *frondis* (f.), a leaf or leafy branch. Distinguish it from *frons*, *frontis* (f.), the brow, forehead.

47. **comam** : acc. of respect ; cf. *tectae pectora*, line 4.
48. The construction is—*Naidesque et Dryades habuere carbasa obstrusa pullo capillosque habuere passos*.
carbasa : for the neut. pl. cf. line 36, *rastri*.
49. **Naides** : the nymphs of lakes, rivers, springs, and fountains.
Dryades : the nymphs of the woods. The life of each Dryad terminated with that of the tree over which she presided.
50. **Hebre** : Hebrus, a river in Thrace, named from Hebrus, a Thracian prince who was drowned in it.
51. **mirum** is a neut. a j. used in apposition to the whole sentence.
52. **nescio quid** has much the same meaning as *aliquid* = something, I know not what.
54. **mare** : acc. of motion toward, after *invectae*.
populare : native, i.e., Thracian.
55. **Methymnaei** : Methymna, a city in the north of Lesbos.
Lesbi : Lesbos, a large island off Mysia, in Asia Minor. It was the native country of Arion, Alcaeus, and Sappho.
potiuntur : they (i.e., the head and lyre) reach.
58. **Phoebus** (another name of Apollo), had given Arion the lyre, and now appropriately comes to his rescue. Phoebus presided over poetry, and was often seen with the Nine Muses on Mount Parnassus.
62. The construction is—*Recognoscit cuncta loca quae viderat ante*.
cuncta is for *coniuncta*, i.e., *conjuncta*, joined together, whole, all.
arva piorum : i.e., Elysium, which, according to the Latin poets, was a portion of the nether world.
63. **Eurydicen** : Eurydice, the wife of Orpheus, died from the sting of a serpent inflicted when she was fleeing from Aristaeus, who had fallen in love with her. See *sup.*, line 2, and cf. the tale of Aesacus and Hesperie at the end of this book.
65. **anteit** : a dissyllable, the *e* not being pronounced.
66. **tuto** : *adv.*, in safety, safely. The form *tūtē* is also used. *tūtē* is an intensive form of *tu*, and means *thou thyself*.
67. **Lyaeus** : Bacchus, the god of wine, from the Greek *λύω*, I loosen, as wine is said to loosen or free men from care. See below, line 105 and line 132.
scelus hoc : this crime, i.e., the murder of Orpheus.

69. **Edonidas**: acc. pl. of *Edonis*, -idis (f.); the nom. pl. is *Edonides*. Edon is a mountain in the south of Thrace, a great seat of the worship of Bacchus, whence *Edonis* = a Bacchant.
- auceps**: from *avis*, a bird, and *capio*, I take or catch; a bird-catcher.
74. The construction is—*Utque volucris, ubi crus suum laqueis commisit, sensitque teneri laqueis quos callidus abdidit auceps, plangitur, &c.*
- laqueis** is the dative after *commisit*, and the ablative after *teneri*. As the forms of both the dative and ablative are the same, the word is not repeated.
75. **plangitur** is middle in meaning—strikes itself, *i.e.*, flaps its wings.
77. **temptabat**: note the *frequentative* or iterative imperf.
79. The construction is—*Dum quaerit ubi sint digiti, dum (quaerit) ubi sint pes et ungues.*
83. **fiunt**: according to the English idiom you would expect *fit*, but *robora* attracts it into the plural.
84. **putes**: the present subj., the apodosis of a conditional sentence, *sc.*, if you were to see them you would think.
- fallare** = *fallaris*; also pres. subj. for the same reason.
85. **Baccho**: called *Lyaeus* in line 67.
86. **Timolus** or **Tmolus**: a great mountain of Lydia, named from the husband of Omphale.
87. **Pactolon**: Pactolus, a river of Lydia, flows from Mount Tmolus past Sardis into the Hermus. It washed down golden sands. *Pactolon* is the Greek form of the accusative, cf. Eurydicen, l. 63.
89. **cohors**: a band, by analogy with *cohors praetoria*, the general's bodyguard. A cohort was one-tenth of a legion, and consisted of three maniples, or six centuries. Two *centuriae* = one *manipulus*; three *manipuli* = one *cohors*; ten *cohortes* = one *legio* = ten cohorts = 30 maniples = 60 centuries.
90. **Silenus**: a demigod, represented as chief of the satyrs, and nurse, preceptor, and attendant of Bacchus. He was born at Nysa, or at Malen in Lesbos. He would not exercise his gift of prophecy unless those who consulted him surprised him asleep and bound him in floral chains. Below, in line 101, he is called the *altor*, or foster-father of Bacchus, and Bacchus is referred to as his *alumnus*, line 99.
91. **Phryges**: nom. pl. m. — Phrygians, the inhabitants of Phrygia, a district in Asia Minor, south of Bithynia, and east of Mysia, Lydia, and Caria.

92. **Midas**: Greek acc. m. Midas was king of Phrygia, and son of Gordius. The ordinary story of his life is given in the text.
93. **Cecropio**: Athenian; from Cecrops, the mythical founder of Athens. He is represented as coming from Egypt and leading a colony to Attica about B.C. 1556.

Eumolpo: Eumolpus, king of Thrace, was forced, in consequence of a conspiracy, to flee to Attica, where he was initiated into the mysteries of Ceres at Eleusis, and made high priest. After his death, his descendants the Eumolpidae always held the priesthood of Ceres at Eleusis, and presided at the Eleusinia.

For the hiatus in *Cēcrōpiō Eumōlpō*, see above, line 17. The two spondees at the end of the line are also remarkable. This irregularity is sometimes allowed with proper names, but Vergil, in *Aeneid* III. 12, ends a hexameter with *et magnis dis*.

99. **Lucifer**: the morning-star, also called Phosphorus (the Greek equivalent of Latin *Lucifer* = light-bearing). The same star at evening is called Hesperus. Here the word is used generally for dawn or day.

Lydos: Lydian, from Lydia, a district in Asia Minor lying between Caria and Mysia. It is bounded on the west by the Aegæan Sea and on the east by Phrygia. Its capital was Sardis.

100. **altore**: *altor*, the nourisher or father, from *alo*, *alui*, *alitur*, or *altum*, 3, is the correlative form of *alumnus* = the nourished one, son, foster-son. *Alumnus* shows the remains of an old Latin partic. passive; cf. the Greek partic. passive in *-μενος*.
102. **usurus**: *utor*, like *potior*, *fructior*, *fungior*, and *rescor*, governs the ablative. The ordinary translation of *utor* is *I use*, but more strictly it is *I am employed*, or *I employ myself*, and hence naturally is followed by the ablative.
104. **munera solvit**: *solvere* is used on analogy with the phrase *solvere pecuniam* = to pay money, the favour being a debt of gratitude owing by Bacchus to Midas.
105. **Liber** is another name for Bacchus; see *Lyæus*, line 67, and *Lenaeus*, line 132. The word *Liber* is connected with *libare*, to offer libations, Bacchus being the god of wine which was used in libations.
106. **Berecyntius**: Berecyntian or Phrygian, Midas being king of Phrygia; see notes on lines 16 and 92. Midas is also said to have been the son of Cybele, who is often called *Berecyntia mater*.

- 109—112. Notice the variation in the tenses—"He lifts a stone from the ground and instantaneously it has got the pale colour of gold; he has no sooner touched a clod of earth than it becomes a mass of metal; he has plucked some ears of corn, it turns out that it was a golden harvest"

112. **Cereris**: gen. of *Ceres*. Ceres was the goddess of corn and crops, and was the mother of Proserpine. The name is often used metaphorically for corn; cf. *Cerealia munera* and *Cerealia dona* below, line 121, and the word *cereals* in English.
114. **Hesperidas**: acc. pl. of *Hesperides*. The Hesperides were three celebrated nymphs, daughters of Hesperus, and were the guardians of the golden apples which Terra presented to Juno on her marriage with Jupiter. The eleventh labour of Hercules was to obtain some of these golden apples.
117. **Danaen**: acc. sing. of *Danaë*. Danaë was daughter of Acrisius, king of Argos. She was confined in a brazen tower by her father in order that she should have no child, for an oracle had declared that Acrisius should be destroyed by her child. Jupiter wooed her in a shower of gold, and she bore him a son Perseus, who fulfilled the oracle by inadvertently killing his father.
120. **egentes**: *egeo* governs the genitive; so also do *misereor*, *obliscor*, and *reminiscor*.
125. **auctorem muneris**: the author of the gift, *i.e.* Bacchus, *i.e.* wine. The *munus*, of course, refers to the gift of the power of turning into gold everything that Midas touched. The early Romans hardly ever drank their wine unmixed, they nearly always added water.
128. **odit**: this is an instance of a verb in the perfect used with a present meaning; cf. *memini*, I remember, and *novi*, I know.
131. **splendida**: because his arms were covered with gold.
132. **Lenaee**: *Lenaeus* comes from the Greek word meaning "belonging to a wine-press," and is an epithet of and synonym for Bacchus, who was the god of the wine-press. Cf. lines 67 and 105, above.
133. **specioso**: specious, *i.e.*, from a disaster or loss which has the appearance of good fortune.
135. **pactique**: there is another reading, *pactaque*, which would then agree with *fide* and depend on *data* = given by his pledged promise. If we read *pactique*, *pacti* is the gen. sing. of the subst. *pactum*, and we must translate, "takes back the favour given in the faithful performance of his agreement."
136. **circumlitus**: remember the distinction between *oblitus* = smeared, from *oblino*, and *oblitus* = having forgotten, from *obliscor*; cf. line 365.
137. **Sardibus**: Sardis, the capital of Lydia; see line 99.
138. **Phrygiae**: this ought more strictly to be *Lyciae*, but the tragedians and poets often use the name Phrygia for Lydia and Troas.

143. *et*: this is translated in English by *when*. In Latin two sentences are often made co-ordinate where in English one is made subordinate to the other.
145. *Lit.* = "the fields gleaming (pale) with their damp sod are hard with gold."
146. *perosus*: used actively here. Cf. the "semi-deponents" *gavisus sum* from *gaudeo*, *ausus sum* from *audeo*, and *solitus sum* from *soleo*; but *perosus* is also used passively in later Latin. *colebat* has two meanings, one of which, that of haunting or frequenting, applies to *silvas et rura*, and the other, that of paying veneration to, applies to *Pana*. So in English we say a member of Parliament "took the oath and his seat," a phrase which could not be rendered literally into Latin. Cf. *moet*, line 674. Perhaps the English word *court* combines both meanings.
147. *Pana*: Greek acc. sing. of *Pan*. Pan was the Arcadian god of shepherds. He was supposed to appear suddenly to travellers, and on account of his extraordinary looks and dress to give them a fright. Hence we get our word *panic*.
148. *pingue*: fat, therefore lazy, and therefore stupid.
151. *Tmolus*: see line 86.
152. *Hypaepis*: Hypaepa lay on the southern slope of the range of Tmolus, and Sardis on the northern slope.
158. *caerula*: blue, because in the distance the top of a mountain has a blue appearance to the spectator.
162. *barbarico*: Phrygian, here. *Barbaricus* means foreign rather than savage. Everything which was not Greek or Roman was called *barbaricus*.
165. *Parnaside*: from *Parnasis*, a fem. adj. = of Parnassus, a high mountain in Phocis sacred to the Muses and Apollo.
- Tyrio*: Tyrian, from Tyre, a colony in Phoenicia, south of Sidon. It was famous for its purple dyes, obtained from a small shell fish (*murex*).
166. *saturata*: saturated, i.e., dyed and re-dyed.
167. Remember the difference of declension between *fides*, -ei, faith, and *fidis*, *fidis*, a lyre.
170. *quorum* probably refers to *stamina*; it might also refer to *stamina* and *status* together.
174. *Delius*: the Delian god is Apollo, who was born at Delos, the central isle of the Cyclades. From B.C. 470—461 it was the seat of the treasury of the Greek confederacy against Persia.
176. *trahit in spatium*: drags into space, i.e. expands, enlarges.

177. **posse moveri**: notice how Latin uses verbs where English prefers nouns.
179. **induitur** is middle voice.
aselli: *asellus* is a diminutive of *asinus*.
180. **turpi pudore**: the words *turpis*, *pudor*, and *dedecus*, line 184, all contain the idea of physical deformity, disfigurement, and have but a faint trace of the moral meaning of shame, disgrace.
181. **tiaris**: *tiara*, -ae (f.), or *tiares*, -ae (m.), was the head-dress of the Orientals; a turban, *tiara*.
182. **solitus**: for the deponent form see line 146.
184. **efferre**: remember the principal parts—*effero*, *extuli*, *elatum*.
189. **opertis**: *operio*, to shut, is the opposite of *aperio*, to open. Another word for shut is *claudio*, with its correlative *recludo*, to open.
192. **agricolam**: *lit.*, husbandman; here, the sower of the seed.
194. **aëra**: see line 11.
195. **Nepheleïdos Helles**: Nephele was the wife of Athamas, king of Boeotian Orchomenus, and the mother of Phryxus and Helle. Athamas, pretending that Nephele was subject to fits of madness, divorced her in order to marry Ino; the latter wished to destroy Nephele's children, and accordingly procured an oracle to the effect that the pestilence then raging could only be stayed by their sacrifice. They were led to the altar, but fled through the air on a golden ram. Helle dropped off and fell into the sea, which was on that account called Hellespont.
196. **Laomedonta**: acc. sing. of *Laomedon*. Laomedon was king of Troy, and father of Priam, Hesione, &c.
Latoius: son of Latona, *i.e.*, Apollo.
197. **Sigei, Rhoetei**: Sigeum and Rhoeteum are both promontories on the Trojan coast.
198. **Panomphaeo**: Panomphaeus, an epithet of Jupiter = (1) The author of all oracles; or (2) He who is worshipped by the voices of all.
200. **suscepta**: strictly a neut. pl. The perf. part. pass. is here used as a noun = *undertaking*, and has an adj. *magna* to agree with it. Cf. *pro tam furialibus ausis*, line 12.
202. **tridentigero**: Neptune is generally represented as carrying a trident. It was in consequence of his attempting to dethrone Jupiter that he was banished from Olympus for a year and compelled with Apollo to build the walls of Troy for Laomedon.

204. **pactus**: this word comes from *paciscor*, I bargain. Another reading is *pacto*, which comes from *pango*, *pepiqi*. *pactum*, 3, I fix, arrange.
206. **perfidiae cumulum**: *cumulum* is in the accusative case, in apposition to the whole sentence, *addit falsis perjuria verbis*.
213. **dictos** here has a special meaning of *fixed, bargained for*.
215. **bis** can go either with *perjura* or with *superatae*, but probably with *perjura*—perjured once against both gods, and once against Hercules.
216. **Telamon** was the son of Aeacus, accompanied Jason to Colchis, and was armour-bearer to Hercules against King Laomedon.
217. **Peleus**, king of Myrmidones at Phthia in Thessaly, was son of Aeacus (the son of Jupiter), father of Achilles, and husband of the Nereid Thetis, whom he surprised in a grotto after she had fled from him and had in turn assumed the shapes of a bird, a tree, and a tigress.
- potitur**: the *i* in this word is either long or short.
219. The literal translation of this passage is, "Since to be the grandson of Jupiter has fallen (*i.e.*, happened) to not one (alone), (but) a goddess wife has fallen to one (alone)."
266. **nato**: Achilles.
- conjuges**: Thetis.
267. **Phoci**: Phocus was the half-brother of Peleus.
269. **domo patria**: an *et* must be supplied in translating into English. It is very commonly omitted in cases of this kind in Latin. Cf. *patres conscripti*, which stood originally for *patres et conscripti*, *i.e.*, the ancient "fathers" and the newly enrolled members of the Senate.
- Trachinia tellus**: a coast district of Phthiotis, in S.E. of Thessaly.
271. **Lucifero genitore satus**: son of his father Lucifer. In many cases it is advisable in translating to leave out *genitor*, and say merely son of Lucifer.
- nitorem** properly = splendour; hence = beauty, comeliness.
272. **Ceyx**: a king of Trachinia, son of Lucifer and husband of Alcyone, was drowned when going to consult the oracle at Claros.
273. **fratrem ademptum**: the loss of his brother, *lit.* = his lost brother. So *summus mons* = the top of the mountain. *urbs capta* = the taking of the city. This is an important idiom.
274. **Aeacides**: son of Aeacus = Peleus. The *-ides* is a masc. "patronymic" termination, and can generally be translated by *son of*. Cf. *Priamides*, *Tyndarides*. The other masc.

terminations are *-ādes*, *-īdes*, and *-iādes*, e.g., *Hippotades*, *Thesides*, *Thestiaides* = the son of Hippotas, Theseus, Thestius. The chief fem. terminations are *-is*, *-eis*, and *-as*; e.g., *Thaumantis* = daughter of Thaumas, *Nereis* = daughter of Nereus, *Thestias* = daughter of Thestius.

276, 277. Construe these lines in the following order—*Reliquitque sub opaca valle haut procul a muris greges pecorum quos secum trahebat (et) armenta quae secum trahebat*. For the omission of *et* cf. line 269.

278. *copia* here = opportunity. Generally in the sing. it means abundance, and in the plural forces, supplies.

prima: the adv. *primum* is more common in this sense, instead of the adj. *prima*.

279. *velamenta*: from *velamentum*, a covering; here = olive-branches wound about with woollen fillets, or rods wound about in the same manner, which suppliants bore before them.

qui sit: *qui* = what kind of man, what were his personal circumstances. *Quis* would have referred merely to his name.

282. *Trachinius*: Ceyx.

286. *avumque Jovem*: Jupiter was the father of Aeacus, who was father of Peleus.

287. *feres*: you shall carry off, i.e., gain.

pro parte = for your (equal) part = one-half.

288. *qualiacumque*: *qualiscumque*, of whatever sort, generally has a disparaging sense—"however poor they may be."

290. Notice the unusual lengthening of the enclitic *que* after *Peleus*.

Pēleusquē cōmītesquē rōgānt: quībŭs illē prōfātur.

Cf. line 36. *Sarculaquē rastrique graves longique ligones*. In both these lines we see the following *que* has its usual short quantity.

291. *forsitan* in Cicero always governs the subjunctive. In poetry and post-Augustan prose it sometimes is followed by the indic. Here it governs the subj. *putetis*.

rapto is the abl. sing. of the neut. *raptum* = prey, booty.

Daedalion: Apollo changed Daedalion into a falcon on account of his excessive grief for the death of his son Philonis.

295. *genitore*: Lucifer.

296. *novissimus*: *lit.*, the newest, "departs the newest," i.e., the latest. If a guest departs later than the rest he is the most newly or recently departed.

299. The second *i* in *illius* can be long or short. Here it is long.

300. **Thisbaeas**: Thisbe was a Boeotian town south of Mount Helicon. It was famous for the number of doves it produced. Homer calls it *πολυτρήρων* = abounding in doves.
- 318 **peperisse duos**: Philammon and Autolyceus.
dis placuisse duobus: Phoebus and Mercury.
genitore: Daedalion.
progenitore: Jupiter, who was the father of Lucifer, grandfather of Daedalion, and great-grandfather of Chione.
322. **sustinuit** = endured, had the courage to = *ausa est*.
323. The *que* of *factisque* is construed with *inquit factis placebimus*; this is, of course, ironical.
325. **meritam**: from *mereo*, 2, or *mereor*, 2 dep. = to deserve, deserving punishment or reward.
326. **vox temptataque verba** = the sound of her attempted words; so *puteris libamus et auro* = we offer libations in cups of gold. This idiom is called *hendiadys*, or the expression of one idea by means of two. In English the phrase can generally be rendered by putting *of* before the second noun, or else turning it into an adj., e.g., "golden cups." This is the converse of *capta urbs* and *summus mons* noticed in note to line 273.
- 328, 329. Construe in the following order—*Quo corde miser ego tum tuli amplexus doloremque patris, dixique solacia pio fratri*.
amplexus is the acc. pl. of *amplexus*, -us, an embrace.
pius = loving, affectionate, performing one's duty either to gods, parents, or children; cf. "pius Aeneas."
Daedalion was the father of Chione and brother of Ceyx. There is another reading—
 "Quam miser amplexans ego tum patruoque dolorem
 Corde tuli, fratrique pius solacia dixi."
 (And I hapless wretch embracing her then both bore grief in my heart as an uncle, and affectionately offered consolation to my brother.)
332. **ardentem** = burning on the funeral pyre.
337. **plus homine** = *plus quam pro homine* = more than in accordance with man's powers.
339. **Parnasi**: Parnassus, a mountain-range of Phocis and Doris; the name Parnassus is chiefly applied to the highest part near Delphi. Cf. line 165.
341. **subitis alis**: with suddenly made wings; *subitis* expresses that, while Daedalion was falling through the air, Apollo changed him into a bird, and suddenly supplied him with wings.

343. **majores corpore** = *majores quam pro corpore*; cf. line 337.
345. **aliisque dolens**, etc.: in his grief for Chione he causes grief to other beings.
346. **Lucifero genitus**: *Lucifero* is the abl. of origin, governed by *genitus*. We find the same construction with *satus*, *creatus*, *ortus*, and *natus*.
348. **Phoceus**: Phocæan, from Phocæe, the northernmost coast city of Ionia. It soon became a great naval power, founded many colonies, and among them Massilia (Marseilles).
351. **pendet**: hangs in suspense.
trepidi oris is the genitive of quality. The Trachinian of trembling face, i.e., the trembling-faced Trachinian. Another reading is—
 "Pendet et ipse metu trepido Trachinius hospes."
- Trachinius**: Ceyx.
353. **medio cum sol**, etc.: when the sun was at its highest point and had completed one-half of its diurnal course.
356. **latarum** = broad; another word *lātus* = borne, from *fero*; *lātus*, -*eris* (n.) = a side.
campos latarum aquarum = the broad sea.
359. **templa**: notice the plural where we might have expected the singular *templum*.
360. **trabibus**: trunks of living trees.
Nereïdes: the fifty daughters of Nereus and Doris were the nymphs of the Mediterranean. The most famous Nereid was Thetis, the mother of Achilles. They were represented as beautiful maidens who resided in caves by the seashore, or at the bottom of the sea, with their father. For the patronymic termination cf. line 274.
Nereus: son of Oceanus and Terra, father of the Nereids, had the gift of prophecy, and could (like Proteus) take different shapes.
361. **ponti**: i.e., the Malian Gulf, in south of Thessaly. Distinguish *pōns*, *pōntis*, a bridge, from *pōntus*, -*is*, the sea.
364. **paludem**: the repetition of this word is not necessary, although perhaps it adds clearness and emphasis. Cicero and Caesar constantly repeat the noun in the relative clause.
 A little to the south-east of the marsh of Trachis ran the famous pass of Thermopylae, where Leonidas and his 300 Spartans opposed the Persians in B.C. 480.
365. The better reading of the passage is—
 "Inde fragore gravi strepitus loca proxima terret
 Bellua vasta lupus: juncisque palustribus exit
 Oblitus et spumis, et sparsus sanguine," etc.

It is possible, however, to put a semicolon after *terret*; then *strepitus* will be not genitive but nom., and *fragora* refers to the breaking of branches. Another reading is *spisso* for *sparsus*, and another is—

“*Belua vasta, lapus mucisque palustribus exit*

Oblitus et spumis, expersus sanguine rictus,” etc.

mucus probably means moisture, but it is an uncommon use of the word.

oblitus: from *oblino*, to besmear; cf. line 136.

rictus fulmineos is the acc. of respect, governed by *sparsus* or *expersus*, if those words are in the reading. If *spisso* is read, *rictus* is acc. of respect, governed by *oblitus*.

368. *lumina*: acc. of respect, governed by *suffragas*.

369. *quamquam* generally takes the indic., *quoniam* the subjunctive, but see line 718, *infra*. *Quamvis* may be used to qualify an adj., *quoniamquam* cannot be so used. Thus, “however great” = *quoniamvis magnus*, not *quamquam magnus*.

374. *defensamus*: *defenso* is the frequentative form of *defendo*, and signifies repeated efforts to ward off. Cf. *verso* and *verto*, *ventito* and *vento*. *Defenso* here can mean either (1) defend the flocks, or (2) ward off the wolf.

376. *remittit* here = permits.

379. *dixerat*: the rustic had spoken, i.e., his speech had finished.

380. *admissi*: sc. *sceleris* = of the crime he had committed; but *admissum* is also used by itself as a neuter noun = crime.

Nereïda: Psamathe, the mother of Phocus.

conligit: like the English “gathers,” = infers, concludes.

381. *inferiæ*: *inferiæ* = sacrifices in honour of those down below, i.e., of the dead.

383. *Rex Oetaeus*: Ceyx, king of Trachin. Mount Oeta was a mountain-range in the district of Trachin, in the south of Thessaly, running from the river Spercheus to Thermopylae.

quis is a contracted form of *quibus*, from *qui, quæ, quod*. In prose when *cum* is used with *quibus*, it is placed after the relative,—*quibuscum*, not *cum quibus*. So *meccum*, *tecum*, *secum*, *nobiscum*, *vobiscum*, *quocum*.

384. *excita*: from *excito*, -*eci* or -*ii*, -*itum*, 4, to rouse, terrify.

385. *capillos*: acc. of respect.

386. *hos ipsos*: the hair already trimmed.

infusa has a middle sense rather than a passive = pouring herself round, i.e., clinging to, from *infundo*, -*fudi*, -*fusum*, 3.

387. *sine se*: *se* refers to the subject of *mittit*, and not to the principal verb *precatur*.

389. **Acacides**: son of Aeacus = Peleus.

illi: sc. *dixit* = (said) to her.

392. **pelagi**: nearly all nouns in *-us* of the 2nd declension are masculine. *Pelagus*, *virus*, and *vulgus* are neuter, but *vulgus* is sometimes masculine.

393. **loci**: there is another reading *focus* = fire, beacon.

394. **stratos**: from *sterno*; see line 372.

395. **vastatorem ferum**: here *ferum* is probably the noun, and *vastatorem* the adjective. So *victor* and *victrix* are used as adjectives, e.g., *victrix caterva*. It is possible, however, to take *ferus* as the adjective and *vastator* as the noun.

396. **longos villos**: acc. of respect after *infectum*.

infectum: here = dyed, from *inficio*, to dye. *Infectus* also means *not made*, *not done*.

401. **sed enim**: “*but* the wolf continues his slaughter, *for* the blood has made him savage.”

404. **mutavit**: “*Psamathe changed.*” *Muto* may have accus. of what is left, or ablative of what is taken, or (in poetry) the converse. Thus, *mutare urbem exilium*, and *mutare urbe exilium* may equally mean, “to quit the city and go into banishment.”

406. **jam non**: no longer; *nondum* = not yet.

408. **Magnetæ**: the inhabitants of Magnesia, a town and small coast district of eastern Thessaly, south of Ossa.

409. **Haemonio**: Haemonian. Haemonia is a poetical name for Thessaly.

Acasto: Acastus, son of king Pelias of Thessaly, married Hippolyte, who fell in love with Peleus when the latter was an exile at the court of Acastus. Peleus rejected her love, and she accordingly accused him of attempting her honour. He was exposed to the centaurs, but delivered by Vulcan at Jupiter's command.

purgamina: if a man was guilty of a serious crime he could become reconciled to the Gods only by getting an innocent man to purify him. This purification was generally by means of water, sulphur, and fire.

410. Construe as follows: — *Interea Ceyx, turbatus anxia pectora* (acc. of respect), *prodigiis et fratris sui et fratrem secutis. Fratrem secutis* is short for *fratris prodigia secutis*. *Prodigia fratris* = the metamorphosis of Daedalion, and *secutis prodigia fratris* = the appearance and petrification of the wolf.

413. **Clarium deum**: the god of Clarus, a town of Ionia, famous for an oracle of Apollo.

413. **Phlegyis**: the Phlegyae were a mythical race of Thessaly who plundered and burnt Apollo's temple at Delphi. Some of them settled in Phocis.

Phorbas was one of the Lapithae who dwelt in the mountains of Thessaly. He was a savage robber, forced strangers to box with him, and then slew them. He challenged the gods, and was slain by Apollo for his presumption.

417. **ossa**: from *os, ossis* (n.), a bone; the other word *os, oris* (n.), = the face; *oris* is also the dat. and abl. pl. of *ora*, a shore.

422. **Construe** — *Ubi est cura mei quae prior esse solebat?* For the transference of the noun *cura* into the relative clause, cf. lines 363, 364.

423. **securus**: free from care; from *se* = *sine*, without, and *cura* = care. So *socors* = silly, is from *se* = without, and *cor* = heart, intelligence.

425. **puto**: final *o* in Latin is usually long, but in *modo* and *ego* it is short, and generally in *puto*.

tantumque: *tantum* here is the adverb meaning *only*.

426. **carebunt**: verbs signifying *to abound in* or *to be in need of*, as a rule govern the ablative, e.g., *egere, careo, abundo, vaco*.

428. **laceras tabulas**: broken planks from shipwrecks. *Tabula* originally meant a plank, and hence a tablet or writing-tablet.

429. **tumulis sine corpore**: graves without bodies, i.e., cenotaphs, or graves erected in honour of people whose bodies were lost at sea. It was thought that the soul of a person who had received no funeral honours was obliged to wander in agony on the banks of the Styx for 100 years. To save the souls of their friends from this unpleasant fate it was customary for the Greeks to erect tombs, which, however, as the body could not be found, were necessarily empty.

nomina legi: there is, of course, an anachronism here in referring to an epitaph on a tomb.

431. **Hippotades** = Aeolus, son of Hippotas, was made by Juno king of the winds, in Aeoliae. For the patronymic termination see line 274.

Alcyone was the daughter of Aeolus and granddaughter of Hippotas.

432. **placet**, from *placo*, 1, to appease, calm, governs acc. *Placet* is from *placeo*, 2, to please, and governs dative.

sit is the subj. after *quod* expressing a reason. *Contineat* and *placet* are in the subj. because they are in relative sentences depending on a verb in the subj.

434. **incommendata**: from *incommendatus*, -a, -um, a very rare word = unrecommended, given up, abandoned.

435. *vexant*: the nom. is *venti*.

437, 8. *quo magis . . . magis hoc*: the prose form is *quo magis . . . ec magis*. *Quo*, *eo*, and *hoc* are all ablatives of instrument.

novi is a perfect tense used with a present meaning (cf. *odit*, line 128), and corresponds exactly with *reor* in the next line.

438. Construe—*Si tua sententia, care conjunx, potest flecti nullis precibus*.

440. *certus eundi*: this construction of *certus* with the genitive of the gerund is very common. Another common construction is the infinitive, e.g., *certa mori* = resolved on death.

441. *una* is an adverb = together, at the same time.

444. *Aeolidis*: from *Aeolis*. *Aeolis* was the daughter of *Aeolus* = *Alcyone*.

445. *sidereus*: *Ceyx*, who was son of *Lucifer*, the Morning Star.
ignis: the fire of love.

451. *longa*: long, troublesome, wearisome.

nobis: here probably = *mihi*. It is the "plural of majesty."
Cf. the use of *We* in proclamations by the Queen.

452. *patrios*: i.e., *Lucifer's*.

453. *Antequam luna bis impleat orbem*: *lit.* = before the moon fills her orb twice, i.e., before the lapse of two months.

456. *pinum*, from *pinus*, a pine-tree, of which wood ships were made, is often used for a ship itself. So *puppis*, a prow, and *carina*, a keel, are used for a ship, the part being taken to express the whole.

jubet: *jubeo* takes the infinitive, but *impero* takes *ut*, in accordance with the rule:—

With *ask*, *command*, *advise*, and *strive*,
By *ut* translate infinitive;
But not so after *jubeo*, nor
After verb deponent *coar*.

armamentis: the spondee in the fifth foot instead of a dactyl is very unusual. The fact that *armamentis* is a four-syllable is perhaps some palliation for the irregularity: cf. "*Cornua velatarum obvertimus antenarum*," *Virg. Aen. iii.*, 542.

rursus horruit: shuddering was a bad omen.

lacrimasque, &c.: *lit.* = shed the tears that sprang up in her eyes, and gave embraces.

460. *vale*, from *valéo*, to be well or vigorous, *lit.* means *be well* or *fare well*, and hence *adieu*.

461. *juvenes*: *juvenis* in Latin = a person in the prime of life, the age included being from twenty to forty years old. *Juvenis* has not the same meaning as our word *youth*.
462. *ordinibus geminis*: (1) in rows of two, *i.e.*, the rowers sit on both sides of the boat just opposite each other, *i.e.*, two abreast; or (2) in two rows right round the ship, *i.e.*, the ship was a bireme, with two rows of oars on each side. A trireme had three rows of oars, a quadrireme four, and a quinquereme five.
464. *recurva* is abl. agreeing with *puppe*. There is another reading, *relicta* = nom. agreeing with *illa*, or else abl. agreeing with *puppe*.
466. *prima* agrees with *signa*, and is not fem. sing. agreeing with *videt*.
470. *malo*: remember the various meanings of this word:—(1) dat. and abl. of *mālus*, -i (m.), a mast; (2) dat. and abl. of *mālus*, -i (f.), an apple-tree; (3) dat. and abl. of *mālum*, -i (n.), an apple; (4) pres. ind. of *mālo*, I prefer. *Mālo* is the dat. and abl. (m. and n.) of *mālus*, -a, -um, bad, and the dat. and abl. of *mālum*, -i (n.), an evil.
471. *ut*, followed by indic. = *as or when*.
474. *rudentes*: from *rudens* (m.), a rope, cord; in plural = rigging. The word is probably derived from *rudo*, -iri, -itum, 3, to roar, creak. This word is an exception to the rule that nouns ending in “s impure,” *i.e.*, in s preceded by a consonant, of the 3rd declension, are fem. The other important exceptions are *mons*, *pons*, *fons*, and *dens*. *Rudens* is sometimes fem. in Plautus.
475. *obvertit*: turns toward, or near, the side of the boat. When they leave the harbour the men first use their oars, but when they are quite free of the land they use their sails.
476. *arbore*: *lit.* = tree; hence = that which is made from a tree, a mast.
478. *medium aequor*: the middle of the water, *i.e.*, half the distance.
479. *utraque tellus*: *i.e.*, the land from which they started, and the land to which they were going.
erat = *aberat*.
482. *jamdudum* here = immediately. The word often means *long since*.
cornua: properly the extremity or end of the sail-yards; here used for the sail-yards themselves.
486. *alii*: *some*, corresponding to *pauci* in next line.

486. **subducere**: *subducere navem* = to draw a ship up on land; so *subducere remos*, to draw the oars up on the boat, to "ship oars."
487. **munire latus**: secure the side of the ship, *i.e.*, prevent the water from coming through the holes made for the oars.
488. **egerit**: from *egero*, -essi, -estum, 3, to take out, pump out. It is not the third sing. perf. subj. of *ago*, *egi*, *actum*, *agere*.
489. **sine lege**: without law, *i.e.*, without any order.
492. **nec se fatetur scire**: the negative of *nec* goes with *scire*, and not with *fateri*. So, "I say this is not true" must be rendered in Latin by "*Nego hoc verum esse*." In Latin the negative is attached to the principal rather than to the subordinate verb of the sentence.
495. The lit. translation is—"Forsooth the men resound with shouts, the cordage with creaking, the heavy wave with the rush of winds, and the air with thunder."
496. **tonitribus**: from *tonitrus*, -us (m.), thunder. There is no authority for the neuter form *tonitru*, -us, but there is a neuter noun *tonitruum*, -i.
497. **aequare**: to reach.
inductas: from *induco*, -dixi, -ductum, to overlay, overspread.
499. **modo . . . modo**: at one time . . . at another.
500. **Stygia**: Styx is the principal river in the lower world, round which it flows seven times.
501. **interdum**, sometimes, must be distinguished from *interdiu*, in the daytime.
sternitur: is strewn level, is smooth.
504. **Acheronta**: Acheron, the river of the lower world, round which the shades hover.
505. **curvum aequor**: the hollow between two waves.
507. **latus**: acc. of respect after *icta*.
509. **ballista**: a large military engine, like a bow, stretched with cords and thongs, by which masses of stones and other missiles were thrown to a great distance.
510. **incursu**: by its onset, momentum.
513. **arma** here means rigging, tackle.
514. **spoliataque**: *spolio* governs the ablative, like most verbs signifying privation; cf. *ego*, *careo*, line 426.
tegmine cerae: the seams of the ship were stopped with wax, or a compound of pitch and wax, to make them water-tight.
517. **credas**: "you would think," the apodosis of a conditional sentence, the protasis (*e.g.*, if you tried to explain the event) being omitted.

518. **plagas**: from *plāga*, -ae (f.), a region, tract. *Plāga*, -ae (f.), also means a snare, net: and *plāga*, -ae (f.) = a blow, wound.
519. **undis, aquae**: we should perhaps expect *aquis*, *undae*, as *aqua* would be more naturally applied to the waters from heaven, and *undae* to the waves of the sea. *Undis* is probably used because the rain was so heavy as to form waves by itself.
520. **ignibus**: its fires, i.e., the stars.
521. **caeca**: *lit.*, blind: here = dark, impenetrable.
522. **micantia**: *mico* = to move quickly to and fro, to have a vibrating, tremulous motion: hence = to quiver, to spring forth (of fountains), to gleam, glitter of stars.
524. **texta**: from *textum*, that which is woven together, a fabric. Remember the parts of—*texo*, *texui*, *textum*, 3, to weave; and *tego*, *texi*, *tectum*, 3, to cover.
525. **numero omni**: than all the number of his fellow-soldiers.
527. **spe** here = the object of his hope.
530. Construe—*Impetus decimae undae, vastius insurgens, ruit.*
decimae undae: the Romans used to consider that every tenth wave was larger and more dangerous and powerful than the others. Cf. *Tristia*, l. 2, 49—
 “Qui venit hic fluctus, fluctus supereminet omnes:
 Posterior nono est undecimoque prior.”
536. **trepidare** must be taken with *solet urbs*.
537. **ars**: the skill of the sailors and master.
538. **mortes**: kinds of death.
540. **funera quos maneant**: whom a funeral awaits, i.e., who die on land where their friends can bury them, and not at sea where their bodies are lost. If a person were not buried it was supposed that his soul could never cross over the river Styx.
542. **opem**: this word in singular means help, assistance; in plural = resources, wealth. Cf. *copia* = plenty, abundance; *copiae* = supplies, forces.
subeunt: sc. *in mentem* = come up into his mind.
543. **pignoribus**: *pignora* are pledges, i.e., children who are pledges of affection. If children were left behind at home, they were a pledge that the parent would return.
quod cuique relictum est: the order is probably, *Et cuique subit quod ei relictum est*: but the other way of making *cuique* the ind. object of *relictum* is possible.
545. **desideret**: *desidero* = to desire something which is absent, to miss.
549. **fervet**: besides the verb *fervco*, there is another form *fervco*, *fervi*, 3.

550. *duplicata*: this refers to line 521—

“*Caecaque nox premitur tenebris hiemisque suisque.*”

551. *arbor*: cf. line 476, and also the use of *pinus* for *ship*, line 456.

552. *spoliis*: *i.e.*, the mast and rudder.

superstes: standing over (from *super* and *sto*). The word generally means surviving.

554. *Athon*: Mount Athos, a mountain of Macedonia, projecting into the Aegæan. Xerxes made a canal at its inland base for his fleet, to avoid the danger of doubling the mountain.

Pindumque: Pindus, a mountain-chain between Thessaly, Macedonia, and Epirus, sacred to the Muses and Apollo.

siquis: after *ne, nisi, num, and si, quis* is used instead of *aliquis*.

558. *aëra*: *aer* is properly the lower atmosphere, as distinguished from *aether*, the upper pure air.

fato functa suo est: *lit.* = accomplishes its fate, *i.e.*, meets its fate.

561. *socerum*: *i.e.*, Aeolus.

patrem: *i.e.*, Lucifer.

562. *plurima* is strictly an adjective agreeing with *Alcyone*, but it has the meaning of an adverb = most of all.

563. *refertque*: calls her again and again, repeats her name.

564. *illius*: the position of this word at the beginning of the line shows that it is emphatic.

corpora: either for *corpus*, or else the plural denotes the scattered portions of his body.

565. *exanimis* is nom. from *exanimis*, and not abl. from *exanimus*.

mānibus: by the hands. *Mānibus* = to or from the Manes, or ghosts of the dead.

568. *niger arcus aquarum*: *lit.* = a black bow of waters, *i.e.*, a black sweeping wave; it is called black probably from the reflection of the dark clouds.

frangitur: used in middle voice.

571. *excedere caelo*: to leave the sky in order to assist his son.

textit: from *tego*, I hide. It is possible to make it the present of *texo*, I weave, but this meaning is not probable.

573. *Aeolis*: the daughter of Aeolus, *i.e.*, Alcyone. The termination *-is* commonly means *child of*; cf. line 274.

574. *quas induat ille*: *induat* is the subjunctive because *quas* stands for *ut eas*—that he may put *them* on; *ponat* is coordinate with *induat*.

578. *Junonis*: because Juno presided over marriages.

ante: in preference to; cf. *antepono, antefero*.

579. *qui nullus erat* : who was no husband of hers, but dead.
582. *hoc* : this latter, i.e., that he should prefer no other woman to her. *Hic* generally refers to the nearer of two objects (the latter), and *ille* to the one farther off (the former).
584. *manus funestas* : unclean hands. Contact or connection with a dead body, or having a dead body in the house, was considered to defile a person. So in this case, by a poetical extension of the idea, the fact that the husband of Alcyone was dead made her hands unclean, although she had not been near to him.
585. *Iris*, daughter of Thaumias and the Oceanid Electra, was the messenger of the gods, especially of Juno. One of her duties was to cut the thread which detained the soul in the body of the dying. She was the same as the rainbow.
586. *vise* : *viseo* is properly a frequentative or intensive form of *video*. It means (1) to look at attentively, (2) to go to see. The parts are *viso*, -i, -um, 3. Cf. *defenso* above.
587. *mittat* : this is the subj. governed perhaps by *ut* understood after *jube*. As *jubeo*, however, generally takes the infinitive, and not *ut* with the subjunctive, *mittat* may be looked on as the subjunctive used imperatively.
590. *arcuato* : a trisyllable, pronounced as if the *u* had been a *v*.
591. *jussi* : this adjective is transferred to *regis*, instead of being applied to *Iris*. The "ordered" king is either "the king to whom *Iris* was ordered to go," or else "the king who was ordered to obey Juno's command." In the former case, "ordered king" = king about whom *Iris* had received orders.
592. *Cimmerios* : *Cimmerii*, a mythical people on the extreme west of the Ocean, lived in caves in a region of fogs. This description of the Cave of Sleep is most powerful and vivid, and is perhaps the finest passage in this book.
594. *medius Phoebus* : mid-day sun, i.e., *Phoebus* in the middle of his course.
596. *dubiaeque crepuscula lucis* : the twilight of uncertain light is a result of the dark clouds and mists.
597. *ales cristati oris* : the bird of crested head = the cock.
- vigil, solliciti, sagacior* : notice the climax in these adjectives. Notice the genitive of quality—*ales cristati oris*. In this construction the insertion of an adjective is always necessary. Thus *vir integritatis* is not allowable for a man of integrity ; you must say, *vir summae integritatis*.
599. *sagacior anser* : the goose is called wise in reference to the legend about the Capitol having been saved from capture by

the Gauls (B.C. 390) through the geese of the Capitol giving the alarm to the unsuspecting Romans.

601. **convicia** : from *convicium*, a loud noise, clamour, wrangling. It is probably derived from or connected with *vox*, a voice.
603. **Lethes** : the Greek gen. sing. of *Lethe*, the river of forgetfulness. It was a river in Hell, the waters of which were drunk by the spirits of the dead in order to make them forget the past.
604. **lapillis** : *lapillus* is the dimin. of *lapis*, -idis, a stone.
605. **fecunda** : the poppy is called fertile or fruitful on account of the number of seeds it contains.
610. **medio** is joined with *in antro*. *Ebeno* is for *ebenina sponda*, on an ebony frame.
611. **unicolor** : of one colour, i.e. *pullus*, as the couch was *pullo velamine tectus*.
613. **hunc circa** : occasionally in Latin the preposition comes after the case it governs.
614. **messis silva** and **litus** are each the subject of *gerit*.
616. **simul** = *simul atque*, as soon as.
virgo : Iris.
618. **sacra domus** : the house is called *sacra* because it is the home of a god.
621. **excussit sibi se** : shook himself from himself, i.e., from sleep, *Somnus* being the subject of *excussit*.
623. **Somne ... Somne** : notice the repetition, employed no doubt in order to wake *Somnus* up.
624. In another passage Ovid makes a very similar statement about *Ambrosia* :—

“Ea fessa diurnis

Membra ministeriis nutrit, reparatque labori.”

625. **mulces** : distinguish the parts of this verb from those of *mulgeo*, *mulsi*, *mulsum*, or *mulctum*, 2, to milk.
627. **Herculea Trachine** : Trachis is called Herculean because Hercules towards the end of his life lived here, and it was on Mount Oeta, in the neighbourhood, that he burnt himself to death.
- jube ... adeant** : see above, line 587.
628. **simulacra naufraga** : the images of shipwrecked persons, *lit.* = images appertaining to shipwreck.
629. **postquam** in Latin generally takes the perfect where in English we use the pluperfect.
631. **ut** with the indic. = when or as. When it is translated *that* (whether consequential or final) it takes the subjunctive; cf. line 471.

632. **arcus**: this is the rainbow down which Iris had flown to the kingdom of sleep. *Per quos arcus* is a short and idiomatic form for *per eos arcus per quos*. The plural is probably used on account of the many colours in the rainbow, each colour being regarded as a bow.
633. **pater**: *sc.* Somnus, Father Sleep.
populo here = multitude, crowd. The word *populus*, -i (m.), is derived from the root of *pleo* and *plenus*, full; *pōpulus*, -i (f.), = a poplar-tree.
Morphea: Greek acc. sing. of *Morpheus*, the son and minister of Somnus, and god of dreams. The name is derived from a Greek word meaning to form (dreams); *μορφή* = shapes.
634. **artificem simulatoremque** is a hendiadys = a skilful imitator.
635. **quisquam**: *quisquam* and *ullus* are used instead of *aliquis* in negative and comparative sentences, and interrogative sentences which expect the answer No.
illi = *patri* = Father Sleep.
640. **Icelon**: acc. sing. of *Icelos*, from a Greek word *Ἰκελος*, meaning *like*.
Phobetora: Greek acc. sing. of *Phobetor* = the Frightener, from *φοβέω*, I frighten.
vulgus: this is one of the few neuter nouns of the 2nd decl. which end in -us; see line 392.
642. **Phantasos**: this is from the same root as *φάντασις* = fancy.
in humum saxumque undamque trabemque: in a combination of words like this in Latin, you must either put a connecting word to every word after the first, or else omit it entirely. Thus you could say, "in humum saxum undam trabem," but not "in humum saxum undam trabemque," nor "in humum saxum undamque trabemque."
643. *Lit.* = things which are without life, *i.e.*, all lifeless bodies.
645. **populos plebemque**: a hendiadys. *Populus* = the people; *populi* = peoples, nations; *plebs* = the common people, populace.
646. **eligit Morphea qui peragat**: notice the final use of *qui* = *ut*—"choose Morpheus in order that he may accomplish."
647. **Thaumantidos**: gen. of *Thaumantis* = Iris, who was daughter of *Thaumas*; see line 585.
edita: acc. neut. pl. of *editus*, from *edo*, = things given out = orders; cf. *jussa*. Distinguish the conjugation of *ēdo*, -*didi*, -*ditum*, 3, to give out, and *ēdo*, *ēdi*, *esum*, 3, to eat.
651. **intraque morae breve tempus**: *lit.* = and within a short time of delay.

652. **Haemoniam** : see line 409. *Urbem Haemoniam* = Trachin.
654. **sine vestibus ullis** : the clothes of the Greeks were attached so loosely that they would fall off when a man was swimming. The appearance of Ceyx "*sine vestibus*" would tell Alcyone that he was drowned.
661. **nil opis** : *lit.*, nothing of help, *i.e.*, no help ; *opis* is the partitive genitive.
662. **occidimus** : distinguish *occīdo* from *occīdo*, *-cīdi*, *-cīsum*, 3, to kill. A verb which when uncompounded reduplicates in the perfect, as a rule loses the reduplicated syllable when it is compounded with a preposition ; thus *cādo*, *cecīdi*, and *caedo*, *cecīdi* become respectively *occīdi* and *occīdi* in the perfect when compounded with *ob*.
- Cf. line 576—"reditusque sibi promittit inanes."
- me** = *me reditum*.
- falso** is either an adv. = by mistake, or else the dat. sing. of the pass. partic. of *fallo*.
664. **auster** : the southern wind. In line 481 it is called *Eurus*, or east wind. *Aquilo* is the north wind, *Notus* the south-west wind, *Zephyrus* the west wind. *Boreas* is also the north wind.
665. **ora nostra** = acc. after *implerunt* ; *nostra* = *mea*, being the plural of majesty, many instances of which have occurred above.
666. **non** is joined closely with *ambiguus*.
669. **lugubria** : *sc.*, *vestimenta* = mourning garments.
670. **Tartara** : from *Tartarus*, *-i* (m.), pl. *Tartara*, *-orum* (n.) = *Tartarus*, the infernal regions. *Sub inania Tartara* = *ad Tartareas umbras*. *Tartarus* is called empty, because it is the abode of shades which have no substance. *Sub* with acc. = down into.
671. **quam crederet** : *crederet* is subj., as it is the apodosis of a conditional sentence of which the protasis (*e.g.*, if she were asked whose it was) is implied. Another explanation is that the construction = "*adicit (talem) vocem ut illa crederet eam esse conjugis*," where *quam* = *ut eam*, and *adicit* must be the historic present in order that it may be followed by *crederet*, an imperfect tense.
673. **manus** is either the nom. sing. or gen. sing., *i.e.*, either "his hand had the gesture of Ceyx," or "he had Ceyx' hand-gesture."
674. **movet** governs *lacrimas* and *lacertos*, and must be translated by a separate word in English for each object ; cf. *colebat*, line 148.

676. **mane** : imp. from *māneo* = to stay ; *māne* = the morning, or early.
678. **Construe**—Circumspicit si (ille), qui modo visus erat, sit illic.
679. **nam** : there is an implied ellipse of “she was not alone,” for...
680. **postquam** is seldom found with the present. *invenit* here is the historic present.
682. **ferit** (*ferio, ferire*) is a defective verb ; the perf. and supine *percussi, percussum* are supplied from *percutio*.
690. **nec quo prius ore nitebat** : short for “oris nitorem quo prius nitebat ;” cf. line 271—“patriumque nitorem ore ferens Ceyx.”
- nudum** : cf. line 654—“sine vestibus ullis.”
695. **ventos sequerere** : (*sequerere* = *sequereris*, 2nd sing. imperf. subj. of *sequor*)—follow the winds, i.e., go where the winds send you.
697. **vellem duxisses** : very many constructions can be used after *volo*, viz.—(1) the infinitive, (2) acc. with inf., (3) *ut* with subj., (4) subj. without *ut*, and (5) with noun object. We have here an instance of the fourth construction.
- vellem* is a potential subj. = I should have liked, representing the wish as contrary to fact ; while *velim* refers to a wish which may be realised.
698. **multum utile** : *multum* is an adv. = very ; cf. “O multum miseri meus illiusque parentes.”
699. **non simul** : without thee.
700. **nunc** : very often, as here, = as it is, as the case stands.
701. **sine me** : without myself, i.e., without my actual body. My body is here, but my existence depended on and ended with yours. There is another reading—*sine te*.
703. **superesse** : we might perhaps have expected *ut supersim* instead of *superesse*.
706. **tamen**, as a rule, does not stand at the beginning of a sentence. So *igitur, quidem, autem*, etc. ; and on the other hand, *sed, at, ast, et, atque* can always stand at the beginning of a sentence.
- littera** : the inscription on the tomb. *Litterae* in pl. = a letter, epistle.
712. According to some readings, the object of *dicit* begins with *dumque moratur ibi*, instead of with *hic*.
713. **hoc litore** : in this spot on the shore.
- oscula** : from *osculum* = a little mouth, pretty mouth ; a kiss.
718. **quamvis aberat** : *quamvis* nearly always is followed by the subj., but in Lucretius and post-Ciceronian writers (rarely in Livy) it is found with the indic. ; cf. line 761.

719. *omine*: Alcyone regards as an omen of her husband's death the fact that the body of a shipwrecked person is floating straight in front of her.
722. *quo magis illa tuetur hoc magis*: as before, *hoc*, the abl. of excess or instrument, stands for the more usual *eo*.
724. *jam quod cognoscere posset*: now so near that she could recognise it.
729. *manu*: *mortali manu*, or *hominum manibus*.
733. *summas undas*: the top or surface of the waves. This use of the adjective and noun in Latin where we use two nouns coupled by *of* has been referred to above. Cf. *urbs capta* = the taking of the city.
734. *maesto*: sc., *sono* = sad sound.
737. *dilectos*: be^loved, from *diligo*. *Dilectus*, -us (m.), or *delectus*, -us (m.), a choice, levy. *Delīgo*, -egi, -ectum, 3, to select; *deligo*, 1, to bind fast; *delēgo*, 1, to assign, delegate.
artus, -us (m.), a limb; *artus*, -a, -um, narrow; *artum*, a narrow place or passage.
738. *senserit*: *utrum* is understood before *senserit*. The perf. subj. *senserit* and *visus sit* seem contrary to the rule for sequence of tenses in dependent sentences. We should either expect *dubitarit* for *dubitabat*, or *sensisset* and *visus esset* for *senserit* and *visus sit*. The perfect is however found, especially in Livy, of an event in past time simply regarded as such, without reference to its being contemporaneous with, or prior to the past event denoted by the main verb.
742. *alite mutantur*: *lit.*, they are changed with a bird, *i.e.*, the substitution of a bird is the means of their change in each case, *i.e.*, they are each changed into a bird; cf. line 404.
fatis obnoxius isdem amor is a concise expression for "*amor eorum, qui isdem fatis obnoxii erant.*"
obnoxius in Latin never means *obnoxious* in the sense of hateful. It means (1) liable to punishment, (2) liable to or guilty of a fault, (3) submissive, (4) responsible, (5) liable to.
743. *nec conjugiale solutum foedus in alitibus*: the legend is that the male kingfisher was so constant to his mate that if she died, he never took another. When the halcyon was sitting the sea was supposed always to be calm, hence the English phrase "*halcyon days.*"
744. *coeunt*: mate, pair off.
746. *pendentibus nidis*: the nests are said to hang on the waves, because the waves often washed the nests from off the rocks, and the nests then floated.

748. *nepotibus*: Alcyone was the daughter of Aeolus, so her children and remoter issue are his grandchildren and descendants.

aequor: here used in its strict sense of level surface of water. It is derived from the same root as *aequus*, even, level.

749. *freta lata volantes*: the accusative denotes the *extent* of the action of the verb, *i.e.*, the ground over which the motion passes. This use is a variety of the cognate accusative.

750. *amores*: the plural is used to represent the love on both sides.

751. *si fors tulit*: perchance, *lit.*, if chance (so) brought (it about).

752. *mare carpentem* (cf. *carpere viam*, to hurry over the way) = hurrying over the sea.

substricta: lean, slender, thin; *substringo* = to draw up.

753. *spatiosum in guttura*: cf. "*celsum in cornua*." *In* = with regard to, broad in respect of its throat; *guttura* is plural probably because the throat is considered as consisting of many parts.

756. *Ilus*, fourth king of Troy, founded Ilion and received from Jupiter the famous Palladium. He was the son of Tros, father of Laomedon, and grandfather of Priam.

Assaracus: son of Tros, father of Capys, and grandfather of Anchises. The genealogy given here is not a strict descent from father to son. *Ilus*, *Assaracus*, and *Ganymede* were brothers; *Laomedon* was the son of *Ilus*, and *Priam* was the son of *Laomedon*.

756. *Ganymedes*, a beautiful youth of Phrygia, son of Tros, was, when hunting on Mount Ida, carried away by an eagle to Jupiter and made cup-bearer to the gods.

757. *Priamus*: the last king of Troy, son of Laomedon, father of Hector and Paris, and husband of Hecuba. Troy was besieged for 10 years by the united Greeks on account of Paris' rape of Helen. Priam perished with the fall of Troy; his head was cut off and his mutilated body was left among the heaps of the slain.

Hectoris: Hector, son of Priam, and husband of Andromache, was the bravest of the Trojans; he was killed by Achilles in revenge for the death of Patroclus.

758. *iste* = the diver which you see.

761. *illum*: Hector.

Dymantis: Hecuba, the daughter of Dymas and mother of Hector, was the honoured wife of Priam, as distinguished from his other wives who were, in a sense, his mistresses. It was therefore to be expected that the fame of Hector would be greater than that of his half-brothers.

761. *quamvis* generally takes the subj.; here we have the indic.; cf. l. 718.
762. **Aesacon**: Aesacus, a son of Priam, by Alexirhoë, loved Hesperie and pursued her into the woods; the nymph flung herself into the sea and was made a bird, and Aesacus, following her example, was made a cormorant or diver.
- Ida**: a lofty mountain of Troas.
763. **Granico**: Granicus, a river of Mysia, near which Alexander the Great defeated Darius with great slaughter, B.C. 334.
- bicorni**: the river-gods were always represented as having horns; *bicornis* as applied to a river = with two mouths.
764. **oderat**: since the perfect *odi* is used as a present, *oderat* corresponds to the imperfect.
- nitida**: cf. the use of *nitor* = splendour; *nitidus* often means sleek.
765. **inambitiosa**: unpretending; *ambitiosus*, honour - loving, conceited, ostentatious, showy.
766. **Iliacos**: Trojan, from *Ilium*, the poetical name for Troy.
768. **captatam**: from *capto*, to seek eagerly after; a frequentative of *cipio* = to try to catch again and again.
769. **Cebrenida**: from *Cebrenis*, daughter of Cebren. Cebren was a river in Troas; also a river-god, father of Oenone and Hesperie.
772. **longe** probably goes with *relicto*—"caught after the lake has been left far behind." It can possibly go with *depressa* = "caught at a distance from the lake it has left behind."
778. **piget** is an impersonal verb (cf. *pudet*, *tacet*, *poenitet*, and *miseret*), and like them takes the accusative of the person feeling, and the genitive of that which causes the feeling, e.g., *Poenitet me iracundiae meae*, I repent of my anger.
779. **tanti**: worth so much, the genitive of price. *Tanti, quanti, pluris, minoris* are used after verbs of selling and buying. Price when indefinite is regarded by the Latins as a quality, and expressed by the genitive; when definite it is regarded as an instrument, and expressed by the ablative; thus, "At what price was the rice bought? For a small price."—*Quanti oryza emptā est? Parvo.*
780. **nos duo**: the snake and I.
782. **qui**: the relative must often be split up into a conjunction and pronoun; here *qui* = *itaque ego*.
- mortis solacia**: an expiatory offering for your death.
784. **se dedit**: threw himself, for *se dejecit*. *Dare*, which usually means to give, also means to put or place; cf. *circumdo* = to put round, surround.
- Tethys**: the Sea, properly a marine goddess, daughter of

Coelus and Terra ; she married Oceanus and bore the various river-gods, the Oceanides, &c.

788. **obstarique** : this is impersonal. *Obsto* governs the dative, and therefore in the passive can only be used impersonally ; so *obstari* = that an opposition is made. You cannot say *obstor* for *I am opposed*, but *obstat* *mihi* : so you cannot say *anima obstat*, or *animam obstari*, but you must say *obstat* *animae*, or *obstari animae*.

misera de sede : from its unhappy abode, *i.e.*, from the body.

789. **utque** : and when.

790. **subvolat** : he flies from under, *i.e.*, flies up.

792. **sine fine** : used adverbially = constantly, ceaselessly.

795. **nomen** = *mergus*, from *mergo*, to plunge, dive.

VOCABULARY I.

- 1 ferarum fera, -ae, f., *a wild animal.*
- 2 vates vates, -is, c. (*a prophet*), *a bard.*
- 3 nurus nurus, -us, f. (*a daughter-in-law*), *a married woman.*
- 5 percussis percussio, -cussi, -cussum, 3, *to strike.*
- 6 crine crinis, -is, m., *the hair.*
- 7 nostri nos, nostri, *we.*
- 8 ora os, oris, n., *the face.*
- 9 praesuta praesuo, -i, -tum, 3, *to sew over.*
- 11 aëre aër, -is, m., *air.*
 concentu concentus, -us, m., *harmony.*
- 12 ausis audeo, ausus sum, 2, *to dare.*
- 13 temeraria ... temerarius, -a, -um, *rash.*
 crescunt cresco, crevi, cretum, 3 (*to grow*), *to increase.*
- 15 mollita mollio, -ivi, -itum, 4, *to soften.*
- 17 tympana tympanum, -i, n., *a drum.*
- 18 obstrepere... obstrepo, -ui, -itum, 3, *to resound against.*
- 19 rubuerunt ... rubesco, -ui, 3, *to grow red.*
- 20 etiamnum ... conj., *even now.*
- 22 titulum titulus, -i, m. (*title*), *glory.*
- 25 utrinque adv., *on both sides.*
- 26 matutina..... matutinus, -a, -um, *early.*
- 27 canum..... .. canis, -is, c., *a dog.*
- 28 munera munus, -eris, n., *a gift.*
- 29 glebas gleba, -ae, f., *a clod.*
- 30 torquent torqueo, torsi, tortum, 2 (*to twist*), *to hurl.*
 silices silex, -icis, m. (sometimes f.), *a flint.*
- 31 subigebant ... subigo, -egi, -actum, 3, *to turn up.*
- 32 sudore sudor, -oris, m. (*sweat*), *toil.*
- 33 lacertosis..... lacertosus, -a, -um, *muscular.*
- 34 operis opus, -cris, n., *work.*

VOCABULARY II.

- 36 sarcula..... sarculum, -i, n., *a hoe*.
 rastri rastrum, -i, n., *a rake*.
 ligones..... ligo, -onis, m., *a mattock*.
 38 divellere divello, -velli *or* vulsi, -vulsum, 3, *to pluck asunder*.
 41 perimunt..... perimo, -emi, -emptum, 3, *to destroy*.
 42 intellectum... intelligo, -exi, -ectum, 3, *to understand*.
 47 tonsa tondeo, totondi, tonsum, 2, *to shave*.
 48 carbasa carbasus, -i, f. (pl. carbasa, n.), *fine-linen*.
 49 passos pando, pandi, passum *and* pansum, 3, *to spread out*.
 populare popularis, -e, *native*.
 55 potiuntur ... potior, -itus, 4 (*to acquire*), *to reach*.
 59 rictus rictus, -us, m., *the gaping mouth*.
 60 patulos patulus, -a, -um, *wide*.
 63 amplectitur... amplector, amplexus, 3, *to embrace*.
 ulnis ulna, -ae, f. (*elbow*), *arm*.
 70 radice radix, -icis, f., *a root*.
 72 detrusit detrudo, -si, -sum, 3, *to thrust down*.
 73 auceps..... auceps, aucupis, c., *a bird-catcher*.
 75 plangitur ... plango, planxi, planctum, 3, *to strike*.
 76 cohaeserat ... cohaerco, -haesi, -haesum, 2, *to cleave together*.
 80 teretes..... teres, teretis, adj., *rounded*.
 83 humeri humerus, -i, m., *a shoulder*.
 84 fallare fallo, fefelli, falsum, 3, *to deceive*.
 88 arenis arena, -ae, f., *sand*.
 90 titubantem... titubo, 1, *to totter*.
 91 vinctum vincio, vinxi, vinctum, 4, *to bind*.
 92 traxere traho, traxi, tractum, 3, *to draw*.
 93 tradiderat .. trado, -didi, -ditum, 3, *to hand over*.
 festum..... festum, -i, n., *a festival, holiday*.
 95 genialiter ... adv., *merrily*.

VOCABULARY III.

- 99 alumno alumnus, -i, m., *a foster-child*.
- 100 optandi opto, 1, *to wish*.
- 101 arbitrium ... arbitrium, -i, n., *choice*.
 gaudens..... gaudeo, gavisus sum, 2, *to rejoice*.
- 102 contigero ... contingo, -tigi, -tactum, 3, *to touch*.
- 103 solvit..... solvo, solvi, solutum, 3 (*to loose*), *to pay*.
- 108 ilice ilex, ilicis, f., *a holm-oak*.
- 109 virgam virga, -ae, f., *a twig*.
- 110 tollit tollo, sustuli, sublatum, 3, *to raise*.
- 112 decerpit ... decerpo, -psi, -ptum, 3, *to pluck from*.
- 116 laverat lavo, lavi, lautum, lotum, lavatum, 1, *rarely 3, to wash*.
- 120 exstructas... exstruo, -uxi, -uctum, 3, *to build up*.
- 122 rigebant ... rigeo, rigère, 2, *to be stiff*.
- 127 novitate..... novitas, -atis, f., *novelty*.
 dives dives, divitis, adj., *rich*.
- 128 roverat voveo, vovi, votum, 2, *to vow*.
- 129 famem fames, -is, f., *hunger*.
- 132 veniam venia, -ae, f., *pardon*.
- 133 miserere ... misereor, miseritus sum, 2, *to pity*.
- 135 fatentem ... fateor, fassus sum, 2, *to confess*.
- 136 circumlitus.. circumlino, (-levi), -litum, 3 (*to besmear round*), *to clothe*.
- 138 jugum jugum, -i, n., *a ridge*.
- 144 semine semen, -inis, n., *seed*.
- 146 perosus perodi, perosus, perodisse, *to detest*.
- 150 freta fretum, -i, n., *a strait*.
- 152 finitur finio, 4 (*to finish*), *to limit*.
- 154 arundine ... arundo, -inis, f., *a reed*.
 cerata ceratus, -a, -um, *waxed over*.
- 155 contemnere.. contemno, -tempsi, -temptum, 3, *to despise*.
- 159 glandes glans, glandis, f., *an acorn*.

VOCABULARY IV.

- 160 pecoris pecus, -oris, n., *a flock.*
 161 calamis calamus, -i, m., *a reed.*
 165 flavum flavus, -a, -um, *yellow.*
 166 verit..... verro, verri, versum, 3, *to sweep.*
 murice murex, -icis, m., *purple.*
 167 fidem fides, -is, f., *a lyre.*
 169 artificis artifex, -icis, c., *an artist.*
 stamina..... stamen, -inis, n. (*a thread*), *a string.*
 170 pollice pollex, -icis, m., *a thumb.*
 171 cannas canna, -ae, f., *a reed.*
 175 stolidas stolidus, -a, -um, *stupid.*
 176 villis villus, -i, m., *shaggy hair.*
 albentibus... albeo, -ēre, *to be white.*
 181 tempora..... tempora, -um (the sing. tempus is rare), n., *the*
 temples.
 182 solitus soleo, -itus sum, 2, *to be accustomed.*
 189 scrobibus ... scrobis, -is, m. (less freq. f.), *a ditch.*
 190 tremulis ... tremulus, -a, -um, *trembling.*
 191 maturuit ... maturesco, maturui, 3, *to grow ripe.*
 193 coarguit..... coarguo, -ui, 3 (*to refute*), *to betray.*
 198 vetus vetus, adj., *old.*
 202 tridentigero. tridentiger, -eri, m., *the trident-bearer.*
 204 pactus paciscor, pactus, 3, *to bargain.*
 205 infitiatur ... infitior, 1, *to deny.*
 206 cumulum ... cumulus, -i, m., *heap.*
 212 poscitur..... posco, poposci, poscitum, 3, *to ask.*
 214 mercede..... merces, -edis, f., *reward.*
 218 superbit ... superbio, 4, *to be proud.*
 219 soceri..... socer, -eri, m., *a father-in-law.*
 siquidem ... adv., *since indeed.*
 nepoti nepos, -otis, m., *a grandson.*

VOCABULARY V.

- 267 jugulati jugulo, 1, *to cut the throat.*
 268 sanguine sanguis, -inis, m., *blood.*
 sontem sons, sontis, adj., *guilty.*
 271 satus sero, sevi, satum, 3, *to sow; pass., to be born.*
 273 ademptum adimo, -emi, -emptum, 3, *to take away.*
 275 comitantibus ... comitor, 1, *to accompany.*
 278 supplice supplex, -icis, adj., *suppliant.*
 281 mentitur mentior, 4, *to speak falsely about.*
 283 commoda commodum, -i, n., *a favour.*
 285 momenta momentum, -i, n., *a motive.*
 286 perde perdo, -didi, -ditum, 3, *to lose.*
 preces (prex), (precis), f., *a prayer.*
 291 forsitan adv., *perhaps.*
 volucrum volueris, c., *a bird.*
 292 pennas penna, -ae, f., *a wing.*
 295 genitore genitor, -oris, m., *father.*
 creatus creo, 1 (*to create*), *to bear.*
 300 columbas columba, -ae, f., *a dove.*
 301 dotatissima dotatus, -a, -um, *richly endowed.*
 302 procos procus, -i, m., *a suitor.*
 nubilis nubilis, -e, *marriageable.*
 318 peperisse pario, peperī, partum, 3, *to bear.*
 320 obest obsum, -fui, -esse, *to injure.*
 324 sagittam sagitta, -ae, f., *an arrow.*
 330 cautes cautes, -is, f., *a rough-pointed rock.*
 delamentatur ... delamentor, 1, *to bewail.*
 332 ardentem ardeo, arsi, arsum, 2, *to burn.*
 quater adv., *four times.*
 rogos rogos, -i, m., *a funeral pyre.*
 335 crabronum crabro, -oms, m., *a hornet.*

VOCABULARY VI.

- 341 subitis subitus, -a, -um, *sudden*.
 342 adunca aduncus, -a, -um, *curved*.
 hamos hamus, -i, m. (*a hook*), *talons*.
 344 accipiter accipiter, -tris, m., *a hawk*.
 346 consorte consors, -ortis, m., *a brother*.
 347 anhelos anhelus, -a, -um, *gasping*.
 festinus festinus, -a, -um, *speedy*.
 352 refert refero, rettuli, relatum, referre, *to tell*.
 358 nant no, 1, *to swim*.
 359 subsunt subsum (no perf.), subesse, *to be near*.
 360 trabibus trabs, trabis, f., *a beam*.
 vetusto vetustus, -a, -um, *old*.
 362 siccat sicco, 1, *to dry*.
 363 palus palus, -udis, f., *a marsh*.
 salictis salictum, -i, n., *a plantation of willows*.
 366 belua belua, -ae, f., *a monster*.
 juncisque juncus, -i, m., *a rush*.
 370 jejunia jejunium, -i, n., *fasting*.
 372 sternitque sterno, stravi, stratum, 3, *to scatter*.
 373 saucia saucius, -a, -um, *wounded*.
 375 demugitae demugitus, -a, -um, *fill'd with bellowing*.
 378 capessamus capesso, -ivi, -itum, 3, *to seize eagerly*.
 385 prosilit prosilio, -silui (-sultum), 4, *to leap forward*.
 nondum adv., *not yet*.
 392 pelagi pelagus, -i, n., *the sea*.
 393 carinis carina, -ae, f., *a vessel*.
 397 tendens tendo, tetendi, tensum & tentum, 3, *to stretch*.
 400 flectitur flecto, flexi, flexum, 3, *to bend*.
 402 pe stat persto, -stiti, -statum, 1, *to continue*.
 403 laceræ lacer, -era, -erum, *mangled*.



VOCABULARY VII.

- 408 vagus vagus, -a, -um, *wandering*.
 412 oblenimina oblenimen, -inis, n., *consolation*.
 416 protinus adv., *forthwith*.
 frigus frigus, -oris, n., *cold*.
 417 buxque buxum, -i, n., *the wood of the box-tree*.
 419 rigavit..... rigo, 1, *to moisten*.
 420 singultu singultus, -us, m., *a sob*.
 querellas..... querella, -ae, f., *a complaint*.
 426 metuam metuo, -ui, -utum, 3, *to fear*.
 carebunt careo, -ui, -itum, 2, *to be without*.
 429 legi lego, legi, lectum, 3, *to read*.
 430 fallax fallax, -acis, adj., *deceptive*.
 431 carcere carcer, -eris, m., *a prison*.
 433 semel adv., *once for all*.
 434 vetitum veto, vetui, vetitum, 1, *to forbid*.
 436 rutilos..... rutilus, -a, -um, *bright*.
 438 reor reor, ratus, 2, *to think*.
 442 patiar patior, passus sum, pati, *to suffer*.
 447 pericli periculum *or* periculum, -i, n., *danger*.
 449 idcirco..... adv., *on that account*.
 probat probo, 1, *to approve*.
 455 tingui tingo *or* tinguo, tinxi, tinctum, 3, *to moisten*.
 456 aptari apto, 1, *to fit*.
 armamentis..... armamenta, -orum, n., *equipments*.
 458 obortas oborior, -ortus, 4, *to spring up*.
 461 ast conj., *but*.
 463 scindunt scindo, scidi, scissum, 3, *to cut*.
 465 maritum maritus, -i, m., *a husband*.
 470 malo mālus, -i, m., *a mast*.
 471 lectum..... lectus, -i, m., *a couch*.

VOCABULARY VIII.

- 474 portibus portus, -us, m., *a harbour.*
 rudentes rudens, -entis, m. (*rarely f.*), *halyard.*
- 475 lateri latus, -eris, n., *a side.*
- 479 utraque uterque, utraque, utrumque, *both.*
- 481 valentius..... comp. neut. of valens, adj. = *powerful.*
- 482 rector rector, -oris, m., *helmsman.*
- 483 antennis antenna, -ae, f., *a sail-yard.*
- 484 impediunt impedio, 4, *to hinder.*
 procellae..... procella, -ae, f., *a storm.*
- 485 sinit..... sino, sivi, situm, 3, *to allow.*
- 486 sponte adv., *of (one's) own accord.*
 properant propero, 1, *to hasten.*
- 487 munire munio, 4 (*to fortify*), *to secure.*
- 490 hiems hiems, hiemis, f. (*winter*), *storm.*
- 494 moles moles, -is, f., *a mass.*
- 496 tonitribus tonitrus, -us, m., *thunder.*
- 498 aspergine aspergo, -inis, f., *spray.*
- 501 interdum..... adv., *sometimes.*
- 506 gurgite gurgis, -itis, m., *an abyss.*
- 509 aries..... aries, -ietis, m., *a battering ram.*
- 513 ratis..... ratis, -is, f., *a ship.*
- 514 labant labo, 1, *to totter.*
 cunei cuneus, -i, m. (*wedge*), *plug.*
- 515 rima..... rima, -ae, f., *a chink.*
- 522 micantia mico, -ui, 1, *to gleam.*
- 528 occupat occupo, 1, *to seize.*
- 529 noviens adv., *nine times.*
- 530 insurgens insurgo, insurrexi, insurrectum, 3, *to rise upon.*
- 534 setius comp. of adv. secus, *otherwise.*
- 535 fodientibus fodio, fodi, fossum, 3, *to dig.*



VOCABULARY IX.

- 537 totidem adv., *just so many*.
- 538 inrumpere inrumpeo, -rupi, -ruptum, 3, *to break in upon*.
- 539 beatos beatus, -a, -um, adj., *happy*.
- 542 subeunt subeo, -ii, -itum, 4, *to occur (to the mind)*.
- 543 pignoribus pignus, -oris, n., *a pledge*.
- 548 vertigine..... vertigo, -inis, f., *whirling round*.
- 549 ferret ferveo, ferbui, 2 (*to boil*), *to foam*.
- 551 turbinis turbo, -inis, m., *whirlwind*.
- 552 regimen regimen, -inis, n., *a rudder*.
- 556 pondere pondus, -eris, n., *a weight*.
- 558 functa fungor, functus sum, 3, *to perform*.
- 560 trunca truncus, -a, -um, *lopped off*.
- 561 navigii..... navigium, -ii, n., *a boat*.
- 562 frustra..... adv., *in vain*.
- 566 hiscere..... hisco, hiscere, *to gape*.
- 577 tura tus, turis, n., *incense*.
- 580 sospes sospes, sospitis, adj., *safe*.
- 584 arceat arceo, -cui, -ctum, 2, *to ward off*.
- 586 seporiferam ... seporifer, -era, -erum, *drowsy*.
- 592 spelunca spelunca, -ae, f., *a cavern*.
- 593 ignavi ignavus, -a, -um, *lazy*.
- penetralia penetrale, -is, n. (*an inner room*), *sanctuary*.
- 595 caligine caligo, -inis, f., *darkness*.
- 596 exhalantur exhalo, 1, *to breathe forth*.
- crepuscula crepusculum, -i, n., *twilight*.
- 597 vigil..... vigil, -ilis, adj., *wakeful*.
- ales ales, -itis, c., *a bird*.
- cristati..... cristatus, -a, -um, *crested*.
- 599 solliciti sollicitus, -a, -um, *watchful*.
- anser anser, -is, f., *a goose*.

VOCABULARY X.

600	flamine	flamen, -inis, n., <i>a breeze.</i>
602	quies	quies, -etis, f., <i>stillness.</i>
604	crepitantibus ...	crepito, 1, <i>to rustle.</i>
608	cardine	cardo, -inis, m., <i>a hinge.</i>
609	limine	limen, -inis, n., <i>threshold.</i>
610	ebeno	ebenus, -i, f. (<i>the ebon-tree</i>), <i>ebony</i>
611	plumeus	plumeus, -a, -um, <i>made of feathers.</i>
613	passim.....	adv., <i>in all directions.</i>
614	messis	messis, -is, f., <i>a harvest.</i>
617	reluxit.....	reluceo, -luxi, 2, <i>to shine again.</i>
620	mento	mentum, -i, n., <i>a chin.</i>
621	cubito	cubitum, -i, n., <i>an elbow.</i>
622	scitatur	scitor, 1, <i>to ask.</i>
625	ministeriis	ministerium, -i, n. (<i>a service</i>), <i>toil.</i>
	mulces.....	mulceo, -si, -sum, <i>to soothe.</i>
628	simulacra	simulacrum, -i, n., <i>an image.</i>
629	peregit	perago, -egi, -actum, 3, <i>to accomplish.</i>
631	labi	labor, lapsus sum, 3, <i>to glide.</i>
635	sollertius.....	comp. of sollertior, adv. = <i>skilfully.</i>
636	incessus	incessus, -us, m., <i>style of walk.</i>
637	consuetissima...	consuetus, -a, -um, <i>usual.</i>
645	pererrant	pererro, 1, <i>to wander through.</i>
646	praeterit	praetereo, -ii, -itum, 4, <i>to pass over.</i>
649	recondidit	recondo, -didi, -ditum, 3, <i>to hide.</i>
650	alis	ala, -ae, f., <i>a wing.</i>
654	luridus.....	luridus, -a, -um, <i>chastly.</i>
656	barba	barba, -ae, f., <i>a beard.</i>
658	agnosceis	agnosco, -novi, -nitum, 3, <i>to recognise.</i>
659	nece.....	nex, necis, f., <i>death.</i>
662	occidimus	occido, -idi, -asum, 3, <i>to die.</i>

METAMORPHOSES XI.

VOCABULARY XI.

663	nubilus	nubilus, -a, -um, <i>cloud-bringing.</i>
669	lugubria	lugubris, -e, <i>mournful.</i>
670	indeploratum ...	indeploratus, -a, -um, <i>unwept.</i>
671	adicit	adjicio, -jeci, -jectum, 3, <i>to add.</i>
673	gestumque	gestus, -us, m., <i>gesture.</i>
674	ingemit	ipgemo, -ui, -itum, 3, <i>to groan.</i>
680	usquam	adv., <i>anywhere.</i>
681	lanisque	lanio, 1, <i>to tear asunder.</i>
683	altrici	altrix, -icis, f., <i>nurse.</i>
	luctus	luctus, -us, m., <i>grief.</i>
686	interiit	intereo, -ii, -itum, 4, <i>to die.</i>
688	manifesta	manifestus, -a, -um, <i>certain.</i>
	nitebat	niteo, 2, <i>to shine.</i>
693	siqua	signis, si qua, siquid, ind.-f. pron., <i>if any one.</i>
699	discreta	discremo, -crevi, -ertum, 3, <i>to separate.</i>
700	jactor	jacto, 1, <i>to toss about.</i>
702	nitar	niter, nixus sum, 3, <i>to strive.</i>
703	superesse.....	supersum, -fui, -esse, <i>to survive.</i>
705	saltem.....	adv., <i>at least.</i>
706	junget.....	jungo, -xi, -ctum, 3, <i>to join.</i>
707	tangam	tango, tetigi, tactum, 3, <i>to touch.</i>
708	intervenit	intervenio, -veni, -ventum, 4, <i>to interrupt.</i>
712	retinacula	retinacula, -orum, n., <i>a cable.</i>
713	oscula	osculum, -i, n. (<i>a little mouth</i>), <i>a kiss.</i>
715	tuetur	tueor, tutus or tutus sum, 2, <i>to behold.</i>
717	paulum	adv., <i>a little.</i>
	adpulit	adpello, -puli, -pulsum, 3, <i>to drive towards.</i>
718	liquebat	liqueo, -qui or -cui, 2 (<i>to be liquid</i>), <i>to be clear.</i>
720	tamquam.....	adv., <i>as if.</i>
723	propinqua	propinquus, -a, -um, <i>near.</i>

VOCABULARY XII.

- 728 adjacet adjaceo, -ui, 2, *to lie near.*
 730 praedelassat ... praedelasso, 1, *to weary out beforehand.*
 733 stringebat stringo, strinxi, strictum, 3, *to skim.*
 735 rostro rostrum, -i, n., *a beak.*
 737 dilectos diligo, -lexi, -lectum, 3, *to love.*
 738 nequiquam adv., *in vain.*
 742 obnoxius obnoxius, -a, -um, *liable to.*
 744 foedus foedus, -eris, n., *an alliance.*
 745 hiberno hibernus, -a, -um, *belonging to winter.*
 746 nidis nidus, -i, m., *a nest.*
 749 junctim adv., *joined together.*
 753 guttura guttur, -uris, n., *throat.*
 mergum mergus, -i, m., *a diver, a kind of waterfowl.*
 758 sortitus sortior, 4, *to obtain by lot.*
 761 enixa enitor, -ixus, 3, *to give birth to.*
 762 furtim adv., *secretly.*
 763 bicorni bicornis, -e (with two horns), *double branching.*
 765 inambitiosa ... inambitiosus, -a, -um, *unassuming.*
 766 coetus coetus, -us, m., *an assembly.*
 773 anas anas, -atis, f., *a duck.*
 fluvialis fluvialis, -e, *belonging to a river.*
 775 coluber coluber, -bri, m., *a snake.*
 776 virus virus, -i, n., *poison.*
 778 piget pigeo, -ui and -itum est, 2, *to be sorry.*
 783 subederat subedo, -edi, -esum, 3, *to eat away below.*
 787 invitum invitus, -a, -um, *unwilling.*
 788 obstari obsto, -stiti, -statum, 1, *to stand in the way of.*
 790 iterum adv., *a second time.*
 793 maciem macies, -ei, f., *thinness.*
 internodia internodium, -ii, n., *the space between two joints.*

NOTE.—Students of University Correspondence College will receive Solutions to all the Test-papers, but Answers to Nos. 1–5 are NOT to be sent in to the Tutor.



METAMORPHOSES XI.—TEST PAPERS.

TEST PAPER 1. (ll. 1—126).

1. Translate:—(a) ll. 37—41. Quae postquam ... perimunt.
(b) ll. 102—109, Ille male ... facta est.
2. Parse the following words:—*nostri* (contemptor); *presso romere*; *felile nescio quid queritur*; *utque suum laqueis crus ubi commisit volucris*; *pectus quoque robora fiunt*.
3. (a) Decline the following words:—*muneris*, *contactu*, *Hesperidas*.
(b) Give the principal parts of *percussis*, *crescunt*, *torquent*, *plangitur*, *amplectitur*, *contigero*, *gaudens*.
(c) Give the degrees of comparison of the following words:—*potenti*, *meliora*, *inutile*.

TEST PAPER 2. (ll. 127—345).

1. Translate:—(a) ll. 157—163, Monte suo senior ... carmine delenit.
(b) ll. 324—331, Nec mora ... ademptam.
2. What is the meaning of?—
(a) Sed solitus longos ferro resecare capillos
Viderat hoc famulus.
(b) Vultum sua silva secuta est.
(c) Obruta verba refert dominique coarguit aures.
(d) Write down the Latin for—"To this disposition of ours thou addest powerful motives, thy renowned name and thy grandfather Jupiter."
3. (a) Give the genders of the following words:—*ora*, *carmine*, *harundine*, *peroris*, *lucro*, *villis*, *humum*, *aëra*, *commoda*, *sanguine*, *pollice*, *freta*, *glandes*.
(b) Give the principal parts of *perosus*, *fnitur*, *contemnere*, *maturuit*, *pocitur*, *perde*, *mentitur*, *ademptum*, *ardentem*, *peperisse*, *fatentem*, *miserere*.

TEST PAPER 3. (ll. 346—491).

1. Translate:—(a) ll. 363—368, Juncta palus ... flamma.
(b) ll. 459—466, Tristique miserrima ... notas.
2. (a) What is the meaning of *purgamina cordis*; *denugitae paludes*; *memor admissi*; *nimiumque es certus eundi*; *insequitur fugientem lumine pinum*; *quae dum sine lege geruntur*?
(b) Parse—*huic*, *obsessa*, *quum*, *paludem*, *strepitus*, *loca*, *juncis*, *oblitus*, and *lumina* in Question 1 (a).
3. Give the full declension of *Peleus*, *Alcyone*, *Aeolis*, *Acacides*, *Ceyx*, *inferias*, *famem*, *boum*, *opem*.

TEST PAPER 4. (ll. 492—632).

1. Translate:—(a) ll. 516—523, Ecce cadunt ... undae.
(b) ll. 577—582, Omnibus ... solum.

METAMORPHOSES XI.—TEST PAPERS.

2. (a) Give the meanings of *simulacraque naufraga fingant* ; *fecunda papavera* ; *canibusre sagacior anser* ; *percussit tandem sibi se* ; *induitur velamina* ; *arcuato caelum curvamine signans* ; *socerumque patremque invocat* ; *interdum, setius, totidem, vigil, passim*.

(b) Give the Latin for—"To another occurs the thought of brother and parent." "Her he remembers, her name he repeats ; he wishes that the wave may drive his body before her eyes."

3. Give the principal parts of the following verbs :—*reor, micant, surgo, fodientibus, subeo, functa, ferret, fervit, perago*.

TEST PAPER 5. (ll. 633—795).

1. Translate :—(a) ll. 650—656, *Ille volat ... capillis*.

(b) ll. 749—754, *Hos aliquis ... progenies*.

2. (a) Parse—*alis, tempus, erantini, plueret, gravis* in Question 1 (a) ; and *freta, servatos amores, hic, substricta* in Question 1 (b).

(b) What is the meaning of *Praestatque nepotibus aequor* ; *dilectos artus amplexa recentibus alis* ; *quaerit re tigia siqua supersint* ; *surge, age, da lacrimas lugubriaque indue* ; *occidit una cum Cece suo : falso tibi me promittere noli* ; *tamquam, quisque, quilibet, quivis, quisquam, quidam, quidem, saltem, nequiquam* ?

3. (a) Give the positive, comparative, and superlative of *sollertius, consuetissima, molli, similis, veros, recentibus, propinquus, prope*.

(b) Give the principal parts of *ingemit, adiecit, interiit, nitar, tangam, subederat, adjacet*.

Students of University Correspondence College are to send in to their Tutor answers to TWO only of the sections of the 2nd and 3rd questions in each test-paper.

TEST PAPER 10. (ll. 1—126).

1. Translate :—(a) ll. 54—60, *Jamque mare ... hiatus*.

(b) ll. 121—126, *Tum vero ... videres*.

2. Translate the following passages, and write notes on the words in italics :—

(a) *Ac primum attonitas etiamnum voce canentis*
Innumeras volucres, agnesque, agmenque ferarum,
Maenades Orphi tibi dona rapuere triumphii.

(b) *obstrusaque carbasa pullo*
Naides et Dryades, passosque habuere capillos.

(c) *Adspicit in teretes lignum succedere suras ;*
Et comata femur merenti plugere dextra,
Robora percussit.

3. (a) Who were the Cicones, Naides, Dryades, Edonides, and

Hesperidae? Give a short account of Orpheus, Eurydice, Silenus, Bercyntius heros, and Danaë; and where and what were Hebrus, Lesbos, Pactolus, and Timolus?

(b) Write grammatical notes on—*Tectae lymphata ferinis pectora velleribus; obstreperae sono citharae*, and *et non fallare putando*.

TEST PAPER 11. (ll. 127—345).

1. Translate:—(a) ll. 183—189, Qui cum nec ... opertis.

(b) ll. 324—329, Nec mora ... misi.

2. Translate the following passages, and write notes on the italicised words:—

(a) *Instrictamque pidem gemmis et dentibus Indis*
Sustinet a laeva.

(b) *Pama* jubet Timolus citharae submittere cannas.

(c) Aedificat muros, *pactus* pro *moenibus* aurum.
Stabat opus: pretium rex inficiatur, et addit,
Perfidiae cumulum, falsis perjuria verbis.

3. (a) Give all the names you know of Bacchus, and the meaning of each.

(b) What and where were Sardis, Sigeum, Hypaepa, Phrygia, Trachinia tellus? Who were Latoius, Delius, Tonans, Panomphaeus? and give the origin of the names in each case.

(c) Scan—*Peleusque comitesque regant: quibus ille profatur*,—and point out and illustrate any peculiarity in the scansion.

TEST PAPER 12. (ll. 346—491).

1. Translate:—ll. 425—438, At, puto ... timendos.

2. Translate the following passages, and give short notes on the words in italics:—

(a) *nondum totos ornata capillos,*
Disicit hos ipsos.

(b) *erat ardua turris*
Arce loci summa, fessis lux grata carinis.

(c) Pendet et ipse metu *trepid*i Trachinius oris.

(d) Ante reversurum quam *lena* bis impleat orbem.

(e) Obvertit lateri pendentes navita remos,
Cornuaque in summa locat arbore, totaque malo
Carbasa deducit, venientesque accipit auras.

3. (a) Who were Trachinius, Nereus, Psamathe, Peleus, rex Octaeus, Acastus, Phorbas, Hippotades, Aleyone?

(b) Give the principal parts of the following verbs:—*sternit, pro-silit, pectitur, perstat, tingui, scindunt, legi, vetitum, patiar*.

(c) Explain why *tingui*, *sit*, *contineat*, and *placet* in Quest. 1 are in the subjunctive mood.

TEST PAPER 13. (ll. 492—632).

1. Translate:—(a) ll. 551—557, *Frangitur incursu ... ratem.*
(b) ll. 610—615, *At medio ... harenas.*
2. Translate the following passages, and write short notes on the words in italics:—
 - (a) *Lucifer obscurus nec quem cognoscere posses*
Illa nocte fuit.
 - (b) *Extinctique jube Ceycis imagine mittat*
Somnia.
 - (c) *Non vigil ales ibi cristati cantibus oris*
Evocat Auroram.
 - (d) *Dant quoque jam saltus intra cara texta carinae*
Fluctus.
3. (a) Give the genders and genitives of the following words:—*ebenus, pelagus, comes, messis, litus, pecus, convicia, socer, tonitribus, aspergine, crepuscula, cubito, cardine, sospes.*
(b) What do you mean by, and give an instance of, Partitive Genitive, Accusative of Respect, Middle Voice, Hendiadys, Historic Present, and Ablative Absolute?
(c) Distinguish—*māli* and *māli*, *mānibus* and *mānibus*, *mento* and *menti*, *ratīs* and *ratīs*, *vīri* and *vīres*, *pontus* and *pontes*, *lātus* and *lātus*, *arma* and *armi*, *feri* and *ferri*, *sōlum* and *sōlum*.

TEST PAPER 14. (ll. 633—795).

1. Translate:—ll. 710—723, *Mane erat ... minus est mentis.*
2. Translate the following passages, and write short notes on the words in italics:—
 - (a) *ille in humum saxumque undamque trabemque*
Quaeque vacant anima fallaciter omnia transit.
 - (b) *Nec mors discreta fuisset.*
 - (c) *inque sepulcro*
Si non urna, tamen junget nos littera.
 - (d) *Aspicit Hesperien patria Cebrenida ripa.*
 - (e) *Piget, piget esse secutum.*
3. (a) Write short notes on—*Obstari animae*; *ambo alite mutantur*; *nomen nomine tangam*; *verboque intervenit omni plangor*; *percutiensque levem modo natis aëra pennis*; *futis obnoxius isdem mansit amor.*
(b) Give the principal parts of *enixa, tango, tego, tero, tendo, adpulis, amplexa, specturat, praedelassat, dilectos, delectos, jubat.*
(c) Give the genitive singular of *gutturum, ales, virus, aëra, capillo, coluber, alas, anas.*
(d) Who or what were—*Thaumantis, Morpheus, Ilus, Granicus, Dymas, Tethys, Ganymedes, Aesacus*?



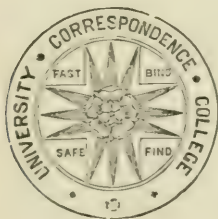
Univ. Corr. Coll. Tutorial Series.



OVID'S METAMORPHOSES XI.

A TRANSLATION.

BY A TUTOR OF
UNIVERSITY CORRESPONDENCE COLLEGE,
FIRST CLASS CLASSICAL HONOURS MAN AT B.A. AND EXHIBITIONER AT
INTER. ARTS,
FIRST IN HONOURS AT MATRICULATION.



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OVID'S METAMORPHOSES.

BOOK XI.

A TRANSLATION.

WHILE with such song as this the Thracian bard draws after him the woods and the hearts of wild beasts and the rocks which follow him, lo! the Ciconian matrons, their maddened breasts covered with animal skins, behold from the top of the mound Orpheus accompanying his songs to the stricken strings. And one of these matrons, her hair tossing through the light breezes, says, "Lo! behold here is he who despises us," and she cast her spear at the face of the tuneful bard of Apollo; but the spear, being sewn over with leaves, made a mark without a wound. The weapon of another is a stone, which, having been hurled, in the very air was conquered by the harmony of voice and lyre, and lay before his feet as if a suppliant for deeds so frenzied. But, indeed, this rash fighting increases, and moderation has departed, and mad Erinnys reigns. And all their weapons would have been soothed by his song; but the mighty noise, and the Berecyntian flute with its unbroken horn, and the drums, and the clapping of hands, and the Bacchic shouts resounded against the music of the harp. Then at length the rocks grew red with the blood of the bard no longer heard. But first the Mænads seized countless birds still stupefied at the voice of the singer, and snakes, and a herd of wild animals, the glory of the triumph of Orpheus; then they turn against Orpheus with bloody right hands, and they join together, like birds whenever they meet the bird of night wandering in the light of day. And just as when the stag about to die in

the morrow's sand of the amphitheatre is the prey of dogs, so they attack the bard again, and cast at him their green-leaved thyrsi, not made for this purpose. Some hurl clods of earth, others branches plucked from a tree; some hurl flint-stones. And, lest weapons should fail their madness, some oxen by chance were turning up the earth with down-pressed ploughshare; and, not far hence, preparing their reward by abundance of toil, some brawny countrymen were digging up the hard ground. They flee at the sight of the crowd of Bacchants, and leave the tools of their work: hoes and heavy rakes and long spades lie scattered through the empty fields.

37. And after they have, like wild beasts, snatched these things and plucked asunder the threatening horned oxen, they run back to the destruction of the bard; and while he is stretching forth his hands, and speaking in vain then for the first time, and effecting nothing by his words, the impious wretches kill him; and through that famed mouth (alas! Jupiter), which rocks had heard and the feelings of wild animals had understood, his soul departed, breathed forth into the winds. For thee, Orpheus, for thee wept the sorrowing birds, the throng of wild animals, the unbending flints, and the woods which often followed thy songs; for thee mourned the trees, having shed their leaves and being shorn of their foliage. They say that rivers, too, were swollen with their own tears. The Naiads and Dryads had their garments black in mourning, and kept their hair dishevelled. His limbs lie scattered in different places. Thou, O Hebrus, receivest his head and lyre; and (marvellous to relate) while it glides down in mid-stream, the lyre emits some mournful plaintive note, and the lifeless tongue some mournful murmur: the banks give a mournful answering echo. And now, carried out to sea, they (the head and lyre) leave their native river, and take possession of the shore of Methymnaean Lesbos. Here a fierce serpent attacks his face landed on a foreign shore, and his locks bespattered with dripping dew. At length Phœbus is at hand, and wards off the serpent as it prepares to bite, and congeals the open gaping jaws of the snake into stone, and hardens its mouth expanded as it was. His shade goes

beneath the earth, and he recognises again all the places he had seen before ; and searching through the fields of the good he finds Eurydice, and embraces her with eager arms. Here they walk, now both together with even step, now she precedes and he follows, now he leads the way in front, and now in safety Orpheus looks back upon his Eurydice.

67. Lyæus, however, does not allow this crime to take place with impunity ; and, grieving at the loss of the bard of his rites, forthwith he bound with a twisted root all the Edonian matrons who saw the impious deed committed. For, according as each one had pursued Orpheus, he dragged out the toes of her feet, and thrust them by their points into the solid earth. And as a bird, when it has caught its leg in a snare concealed by the cunning fowler, and has perceived that it is trapped, flaps its wings, and by its fluttering motion tightens its bonds, thus, as each of these Bacchants stuck fast, fixed to the ground, terror-stricken, in vain she makes repeated efforts to flee ; the pliant root holds her and restrains her efforts to leap away. And while she searches where are her toes, feet, and nails, she sees wood coming up on to her rounded ankles ; she tried to beat her thigh with her grieving right hand, but struck the tree. Her breast, too, turns into a tree, and also her shoulders ; and you would think her outstretched arms were real branches, and you would not be mistaken in so thinking.

85. Nor is this enough for Bacchus : he deserts, too, the very fields, and with a better band he makes for the vineyards of his own Timolus, and for Pactolus, although at that time it was not golden, nor coveted for its precious sands. His accustomed rout, the Satyrs and female Bacchants, crowd round him ; but Silenus is absent. The rustic Phrygians have seized him, tottering with age and wine, and dragged him bound with garlands to King Midas, to whom, together with Cecropian Eumolpus, Thracian Orpheus had handed over his orgies. And as soon as he recognised his comrade and the companion of his rites, on the arrival of his guest, he kept a merry feast for twice five days and as many successive nights following in order on the days. And now the eleventh dawn had driven away the high host of stars, when the king comes in joy to

the Lydian fields and restores Silenus to his young foster-child. The god, rejoicing in the recovery of his foster-father, gave him the choice (a pleasing but useless favour) of a wish for a gift. He, about to make not a good use of the gift, says, "Let everything I touch with my body be turned into gold." Liber assents to the wish, and grants the gift that will injure the possessor; but he grieved at his not having sought for something better. The Berecynthian hero goes away joyfully, and rejoices in his misfortune, and tests the truth of the promise by touching each thing separately. And, scarcely trusting himself, he pulled down from a small holm-oak a twig green with foliage; the twig became golden. He lifts a rock from the ground; the rock, too, took the pale tint of gold. He touched, too, a clod of earth; by his powerful touch the clod became a mass of gold. He plucked off some parched ears of corn; the crop was golden. He holds an apple taken from a tree; you would think the Hesperidæ had given it. If he has put his fingers to the lofty pillars, the pillars seem to shine. Also, when he had washed his hands in clear water, the water flowing through his hands could deceive Danae. He himself can scarcely contain his hopes in his mind as he imagines all things to be golden. While he is rejoicing, his servants have laid his table piled up with dainties, and not without parched corn. Then, indeed, if he had touched the rewards of Ceres with his right hand, the gifts of Ceres became stiff and hard; or, if he was preparing to bite the dainties with greedy tooth, the dainties he tried to crush were yellow plates of metal. He had mixed the wine of Bacchus, the author of this gift, with pure water; you might see the liquid-gold running through his jaws.

127. Astounded at his extraordinary misfortune, rich and wretched at the same time, he desires to escape from his wealth, and hates the object of his recent prayers. No abundance relieves his hunger, dry thirst parches his throat, and he is deservedly tortured by the hated gold. Raising his hands and shining arms aloft, he says, "Pardon me, O father Leneus, I have sinned; nay, pity me, I pray, and rescue me from my woe which looked

like happiness." Kindly is the divine nature of the gods. Bacchus restored him to his former condition now that he confessed his sin, and annulled the favour given in faithful discharge of his promise. "To prevent thyself from remaining clad in the gold of thy unhappy desire, go," he says, "to the stream near great Sardis, and take thy way up stream against the gliding waters as they flow through the heights of Phrygia, until thou comest to the source of the river, and put thy head beneath the foaming stream where it issues in fullest force, and purge thy body, and at the same time thy crime." The king goes beneath the water as ordered. The subtle quality of the gold dyed the river, and went from the human body into the stream. Moreover, the fields, having received the seed of this now ancient vein, are already now hard with a pale shining colour from their gold-drenched soil.

146. He, hating wealth, frequented the woodland country, and worshipped Pan, who ever dwells in mountain lairs; but the dulness of his nature remained, and the instincts of his foolish mind were fated again as before to injure their owner. For, overlooking the channels far and wide, lofty Tmolus stands stiff and steep in its high ascent; by its hill on either side it stretches out until it is bounded on one side by Sardis, on the other by small Hypæpa. While Pan there was vaunting his songs before the tender nymphs, and was tuning his light song on his waxed reed, he dared to despise the lays of Apollo in comparison with his own, and, with Tmolus as judge, came to the unequal contest. The aged umpire sat on his own mountain, and frees his ears from trees; his dark locks are surrounded only with an oak, and acorns hang around his hollow temples. And he, seeing the God of the flocks, said, "In the judge there is no delay." Pan plays on his rustic reeds, and soothes Midas (who happened to be near the singer) with a foreign song. After him, holy Tmolus turned his face to the face of Phæbus. The wood followed his face. He, with his head encircled with the laurel of Parnassus, sweeps the ground with his robe dyed and re-dyed in Tyrian purple, and holds up from his left hand his lyre adorned with precious stones and Indian ivory; the other hand held the

plectrum. The pose itself was that of an artist. Then he stirs the strings with skilful thumb; charmed by their sweet sound, Tmolus orders Pan to make his reeds surrender to the harp of Apollo. The judgment and opinion of the sacred mountain please everyone; yet they are blamed and called unjust in the speech of Midas alone. The Delian god does not allow his stupid ears to keep their human shape, but expands their size and fills them with white hairs, and makes the bottom of them movable, and gives them the power of motion. He is condemned as to one part alone, all other parts are like those of man; but he wears the ears of a slow-moving donkey.

180. He, indeed, desires to hide and veil up with a turban his foully-disfigured temples. But his servant, who was accustomed to cut his long hair with scissors, had seen this disfigurement. Now, as he dared not publish this deformity, though eager to bring it to light, and as he, nevertheless, could not keep silent, he goes apart and digs out the ground, and whispers in a soft voice what kind of ears he had seen on his master, and murmurs it to the earth he had drawn out. All trace of his voice he buries by again heaping on the earth, and departs silently from the covered ditch. There a grove thick with waving reeds began to rise, and when first it ripened in the fulness of the year, it betrayed its planter: for, moved by the gentle south wind, it declares the buried words, and makes known the ears of his master.

194. Having thus taken vengeance, the son of Latona sailed through the clear air, and stood above the fields of Laomedon, on this side of the narrow Sea of Helle, the daughter of Nephele. There is an old altar, sacred to the Panomphæan Thunderer, on the right of Sigæum, and on the left of deep-stretching Rhæteum. From thence he sees Laomedon first attempting the walls of newly-founded Troy, and the great undertaking growing with hard toil and demanding no small resources. Together with the trident-bearing father of the swelling deep, he puts on mortal shape, and builds the walls for the Phrygian tyrant, having stipulated a price in gold for the outer ramparts. The work stood finished: the king refuses to pay the price, and, to crown his treachery, adds perjury to falsehood. "Thou

shalt not carry this off with impunity," says the ruler of the sea. Then he rolled all his waters to the shore of greedy Troy, and filled the land as if it had been a sea, and carried off the wealth of the husbandmen, and buried the fields in his waves. Nor is this punishment sufficient: the king's daughter, too, is demanded, as a prey for a sea-monster. But when she was bound to the hard rocks, Alcides rescues her, and demands as his promised reward the horses he had bargained for. But the reward for this great work is denied, and he seizes the twice perjured walls of conquered Troy. Nor did Telamon, his companion in the war, depart without glory: he gets Hesione, who is given to him. For Peleus was renowned for having a goddess for a wife, nor does he pride himself more on the name of his grandfather than that of his father-in-law, since indeed, though he was not the only one who had the good fortune to be grandson of Jupiter, he was yet the only one who had the good fortune to be the husband of a goddess. . . .

266. Peleus was happy both in his son and in his wife, and he was a man to whom, if you take away the crime of killing Phocus, all good fortune had happened. The Trachinian land receives him, guilty of his brother's blood, and driven from his home and native country. Here Ceyx, son of Lucifer, and showing in his looks the beauty of his parent, ruled his kingdom without violence and without bloodshed. He, at that time, sad and unlike himself, was mourning the loss of his brother. After the son of Æacus, weary with trouble and with his journey, had come hither, and had entered the city with a few companions, and had left, down in a shady valley not far from the walls, the flocks of sheep and the herds which he was bringing with him, as soon as an opportunity is given of approaching the king, he stretches forth in suppliant hand the wreathed olive branches, and tells him his circumstances and his birth. He hides only his crime, and speaks falsely about the reason of his flight. He asks the king for help by receiving him either in his city or in his country. In reply, the Trachinian king addresses him quietly with such words as these: "Our favours are open to the humblest people, nor do we hold a churlish sway; to this disposition of ours thou addest

powerful motives—thy renowned name and thy grandfather, Jupiter. Lose no time in prayers; thou shalt obtain all thy request. All these things that thou seest, whether great or small, call half of them thine own. Would that thou couldst see them more prosperous!" Then he wept. Peleus and his companions ask what cause stirs such great grief.

291. To them he says: "Perchance you may think that this bird, which lives on prey, and frightens all birds, always had wings. It was my brother, fierce in war and ready for violence, by name Dædalion, son of him who summons the dawn and is the last to depart from the sky. I cultivated peace; I took care about maintaining peace and my marriage contract—cruel wars pleased my brother. His valour, which now in changed form pursues Thisbæan doves, once subdued kings and nations. Chione was his daughter: she, most richly endowed with beauty, had a thousand suitors when fit for wedlock at the age of fourteen."

318. "What advantage is it to have borne two children, to have pleased two gods, to have had a brave man for her sire, and the Thunderer for her ancestor? Or is glory actually an injury to many? It was, at all events, an injury to her. For she dared to prefer herself to Diana, and blamed the looks of the goddess. But the goddess's fierce anger was aroused, and she said, 'We will please her by our deeds.' There is no delay; she bent her bow, urged the arrow from the string, and pierced with the reed the tongue that deserved punishment. Her tongue is now silent, nor does any sound of the words she attempts to utter proceed from her, and as she tries to speak her life leaves her in a rush of blood. With what heart did I, hapless one, endure the sad embraces of the father, and offer consolation to my loving brother! But her father receives them no otherwise than as a rock receives the murmurs of the sea, and he bewails unceasingly the loss of his daughter. When, indeed, he saw her burning, four times the impulse came upon him to rush into the midst of the funeral pyre. Driven back from thence four times, he gives his swift limbs to flight, and, like a young bull that bears in its galled neck the stings of

hornets, rushes where there is no path. Already then he seemed to me to run faster than a mortal, and you would have thought his feet had taken wings. So he escapes from all, and, swift in his desire of death, gains the summit of Parnassus. Apollo in pity, after Dædalion had cast himself from the lofty rock, made him a bird, and supported him in mid-air on wings then suddenly made, and gave him a curved beak, claws with crooked talons, his former valour, and strength greater than for the size of his body. And now the hawk, to no one sufficiently well-disposed, rages against all birds, and, grieving himself, becomes a cause of grief to others."

346. And while the son of Lucifer was narrating these marvels about his brother, Phocæan Anetor, the guardian of his herds, flies to him, running with panting haste, and says "Peleus, Peleus, I am come a messenger to thee of a great misfortune." Peleus commands him to tell whatever news he may bring. Even the Trachinian prince himself is in suspense, and his face trembles with fear. The messenger tells his tale: "I had driven the tired oxen to the winding shores at the time when the sun, at its highest point in the middle of its course, was looking back on exactly as much of its course as it saw still remaining in front, and some of the oxen had bent their knees upon the yellow sands, and, lying at full length, were looking upon the expanse of the broad waters; some with slow steps were running hither and thither; some are swimming, and are pressing forward over the waters with uplifted necks. There is a temple near the sea, famous neither for its marble nor its gold, but shady with thick trunks and an ancient grove. It belongs to the Nereids and Nereus. A sailor, while he was drying his nets, gave out these to be the gods of the sea. There is a marsh next to this spot, blocked up with a thick growth of willows—the waters of the overflowing sea have made it a marsh. Thence a huge monster, a wolf, frightens the places in the neighbourhood with its heavy crashing noise, and comes forth from the rushes of the marsh, its thundering jaws besmeared both with foam and with black blood, and its eyes suffused with red fire. And although it is

furious at the same time both with rage and with hunger, still it is fiercer in its rage. For it does not care to end its fasting and dreadful hunger by the slaughter of oxen, but it wounds all the herds, and, like a real enemy, scatters them all without exception. Some of us, too, wounded with a fatal bite, while we again and again attempt to ward off the wolf, are given up to death. The shore and the foremost waves and the marshes, full of bellowing, are red with blood. But delay is ruinous, nor do our affairs allow us to hesitate. While anything remains, let us all unite and seize our arms, yes, our arms, and make our attack with our weapons in serried mass."

379. The rustic stopped speaking. Peleus was not moved by his losses, but, mindful of his crime, he gathers that the bereaved Nereid was sending his losses as an offering to dead Phocus. The Cætæan king orders his men to put on their armour, and to take weapons of violence, and he himself was preparing at the same time to go with them. But his wife, Alcyone, aroused by the disturbance, leaps forward. Some of her hair was not yet trimmed: what was trimmed she tosses in all directions, and clinging round the neck of her husband, begs him with words and tears to send help without going himself, and to save two lives in one.

389. To her the son of Æacus replied: "Lay aside, my queen, your beautiful, affectionate fears. The kindness of your proposal is complete; I am determined not to take up arms against this strange prodigy. We must pray to the deity of the sea." There was a lofty tower on the top of the crest of the hill, a place pleasing to storm-driven ships. Thither they ascend, and, with a groan, behold the bulls strewn on the shore, and the wild, gory-faced destroyer, with his long hair dyed in blood. Thereupon Peleus, stretching out his hands toward the shore of the open sea, prays to dark-haired Psamathe to end her anger and bring help. But she is not moved by the words of the son of Æacus as he asks her. Thetis, as a suppliant, received this pardon for her husband. The wolf, though recalled by Psamathe, continues in the fierce slaughter, infuriated by the sweet taste of blood, until she changed it into marble as it clung on the neck of a mangled heifer. She preserved

the shape of the body and everything except the colour : the colour of the stone shows that it is no longer a wolf, and that it ought no longer to be feared. Still, the fates do not allow Peleus to stay in this land. As a wandering exile he goes to the Magnetes, and there obtains from Hamonian Acastus a purification from his murder.

410. In the meanwhile, Ceyx, his mind troubled and anxious at the marvellous metamorphosis of his brother, and at what follows on his marvellous metamorphosis, prepares to go to the god of Claros, to consult the holy lots that soothe mankind. There is danger : for unholy Phorbas, with his Phlegyans, was making the Delphic temple unapproachable ; still he first makes thee, O most faithful Alcyone, aware of his plan. Forthwith the very marrow of her bones is chilled, and a paleness, very like that of box-wood, covers her face, and her cheeks are wet with gushing tears. Thrice she tried to speak, and thrice she moistened her face through weeping, and with sobs interrupting her loving complaints, she said : " What fault of mine, dearest husband, is changing thy mind ? Where is that care for me which used formerly to exist ? Canst thou now, without trouble, be away from thy Alcyone and leave her ? Does a far journey now please thee ? Am I dearer to thee now if I am away ? But, I suppose, thy way is overland, and I shall only grieve, and not fear as well, and my anxiety will be without fear. It is the waters, and the idea of the sorrow-causing sea, that frighten me. And lately I have seen battered planks upon the shore, and often have I read the names on empty tombs. And let no deceitful confidence touch thy mind, in that thy father-in-law is Hippotades, who imprisons the strong winds, and, when he wishes, calms the waters. When once the winds are let loose, and have taken possession of the waters, nothing is forbidden : every land and every sea is given up to them. They harass, also, the clouds of heaven, and, with their fierce attacks, strike out bright fires. And the more I know them (when young I have known and often seen them in my father's house), the more I think they are to be feared. But if no prayers can change thy resolution, dear husband, and if thou art but too determined to go, take me also with

thee. At any rate, we shall then be storm-tossed together, and I shall fear only my actual sufferings, and we shall endure equally whatever there is to be endured, and side by side we shall be borne over the broad waters."

444. With such tearful words as these does the daughter of Æolus move her husband, the son of Lucifer: for no smaller a fire of love is burning in him too. But he is neither willing to give up his intended journey over the sea, nor to take Alcyone to share the danger; and many an answer he gave to comfort her nervous heart. Yet she does not, on that account, approve his reasons. He added to his words this consolation as well, and by this alone he moved his loving wife: "Every delay is tedious indeed to me; but I swear to thee by the fires of my father, if only the fates allow me, that I will return before the second full moon from now." When by these promises hope for his return is aroused, forthwith he orders his ship to be brought out from the docks and launched in the sea, and fitted with its tackling. At sight of this, as if foreknowing what was to be, Alcyone again shuddered, and, with overflowing tears, embraced her husband, and at last, poor hapless wife! with sad lips said farewell, and fell in a swoon to the ground. But the vigorous oarsmen, although Ceyx was seeking pretexts for delay, in two rows pull home the oars to their strong breasts, and cleave the water with regular stroke. She has raised her moist eyes, and sees her husband standing on the curved stern, and by beating his hands giving her the first signs; she returns the signals. When the land was left farther behind, and her eyes could no longer make out his features, she pursues the fleeing ship with her sight while she is able. When, too, the ship, removed by distance, could not be seen, still she looks at the sails floating from the top of the mast. And when she sees not even the sails, with anxious heart she seeks her empty bed, and throws herself on the couch. The bed and the place renew the tears of Alcyone, and remind her what part of herself is not present.

474. By this time they had left the harbour, and the breeze had stirred the halyards; the sailors turn their hanging oars to the side of the boat, and place the sail-

yards on top of the mast, and unfurl the canvas from the mast, and catch the breezes as they come. Either less than a half, or, at any rate, a half and no more of the sea had been cut through by the ship, and the land on both sides was far off, when the sea at the fall of night began to whiten with swelling waves, and the stormy east wind to blow more violently. The helmsman cries: "Let down at once the topsails, and furl the whole canvas on the yards." He gives his commands, but the hostile winds hinder their performance, nor does the dashing of the waters allow any words to be heard. Still of their own accord some hasten to draw in the oars, some to secure the sides of the ship, and some to remove the sails from the winds. One pumps out the waves, and pours back the water into the sea; another tears down the sail-yards. And while these things are being done all in disorder, the rough tempest increases, and from every side the fierce winds wage war, and throw into confusion the angry seas. The master of the ship himself is frightened, and himself confesses that he does not know what is his position, or what he is either to command or to forbid, so great is the mass of their misfortune, and so much more powerful is it than their skill as sailors. Forsooth there is a noise of the shouts of men, of the creaking of cordage, of the rush of winds against the heavy waves, and of the thunder in the air. The sea is uplifted with its waves, and seems to reach the heavens, and to touch the spray-covered clouds. And at one time, when it sweeps the tawny sand from the depths, it is the same colour as the sand; at another time it is blacker than the Stygian wave; sometimes it is smooth and white with roaring foam.

502. The Trachinian ship itself, too, is acted on by these varieties of circumstances, and now as if from the summit of a high mountain it seems to look down into the valleys and depths of Acheron; now when it has sunk and the encircling waters have surrounded it, it seems to look up to the top of heaven from its low abyss. With wave-struck side often it gives a mighty crash, and battered by the sea it groans with sounds as heavy as those once caused by the iron battering-ram and ballista when they shake and mutilate strongholds. And as fierce lions, gaining strength by a

rush, are wont to go full front against arms and weapons stretched out before them, so when the winds had risen and the waters had entered, they advanced against and were much higher than the rigging of the ship. And now the bolts totter, and, deprived of their covering of wax, the chinks open wide, and offer a path to the deadly waves. Lo, the clouds discharge themselves, and heavy showers fall, and you would think that the whole of heaven was descending into the sea, and that the swelling ocean was ascending to the region of heaven. The sails are wet with the rain-clouds, and the waves of the sea are mingled in confusion with the waters from heaven. The sky is without its fires, and dark night is overcast both with its own gloom and that of the storm. Yet the gleaming lightning dispels this gloom and affords light : the waves begin to burn beneath the fires of the lightning. Now, too, the wave makes a leap within the hollow fabric of the ship, and as a soldier, superior to all the rest of his number, after he has often leapt up to the walls of a defended city, at length gains what he has hoped for, and burning with the love of fame among a thousand men is yet the only one to take the wall, so when the waves had battered the lofty sides nine times, the tenth wave, rising more mightily, comes rushing against them, and ceases not from attacking the weary ship before it descends as it were on to the walls of the captured vessel. So part of the sea was still trying to attack the ship, part was already within it. All are alarmed, not otherwise than as a city generally is alarmed when some are undermining the wall from without, while others are holding it within.

537. Their skill fails them and their courage falls : there seem to rush and break in upon them as many forms of death as the waves that approach. One man cannot restrain his tears, another is stupefied, another calls those happy for whom a funeral is in store, another worships the deity with vows, and lifting his useless arms to heaven, which he does not see, asks for help : to another occurs the thought of brother and parent, to another his home with its pledges of affection, and whatever is left to him. The thought of Alcyone touches Ceyx ; on the lips of Ceyx there is no name but Alcyone, and although he yearns for her alone, still he

rejoices that she is not with him. He would wish, too, to look back to the shores of his native land, and to turn his last look towards home ; but where it is he knows not : the sea boils with so mighty a whirling eddy, and the whole sky lies hidden beneath a shadow drawn on from pitchy clouds, and the picture of night is doubled in darkness.

551. The mast is broken by the rush of the whirlwind of rain ; the rudder, too, is broken, and standing over its spoils the wave, as if a conqueror, undaunted and swollen in curves, looks down upon the waves around, and falls headlong with no less weight than if one were to tear up the whole of Athos and Pindus from their foundation and overthrow them into the open sea, and equally both by its weight and the blow it sinks the ship into the depths. And with it a great part of the crew, overborne by the heavy eddy, and not able to rise to the surface again, meet their fate. Others hold parts and broken fragments of the boat. Ceyx himself holds in his hand (in which he used to hold his sceptre) pieces of the ship, and calls, alas ! in vain, upon his father and the father of his wife. But most of all the name of his wife Alcyone is on his lips as he swims about. Her he remembers ; her name he repeats ; he wishes that the wave may drive his body before her eyes, and that when he is dead his tomb may be piled up by friendly hands. While he floats, as often as the waves allow him to open his mouth, he calls Alcyone, and whispers her name to the very waves. Lo, a black arch of waters breaks above the middle of the waves and sinks and overwhelms his head beneath the bursting billow. Lucifer was dark and unrecognisable on that night, and since he could not quit the sky, covered his face with thick clouds.

573. In the meanwhile, the daughter of Æolus, unaware of this great misfortune, is counting the nights, and already is hurrying on with the garments for him to put on, and also for herself to wear when he comes, and she idly promises herself his return. She, indeed, was offering pious incense to all the gods above, yet before all others she paid honour to the temple of Juno, and on behalf of her husband, who was no longer existing, she kept coming to the altars, and prayed that her spouse might be safe, and might return

and prefer no other woman to her. But out of so many prayers she could only obtain this last wish.

583. But the goddess no farther endures to be entreated on behalf of one who has met his death, and in order to keep from her altars the defiled hands of Alcyone, she said, "Iris, thou most faithful messenger of my words, go quickly to see the slumberous court of Sleep, and order him in the shape of the dead Ceyx to send to Alcyone dreams reporting his true fate." She finished speaking. Iris puts on robes of a thousand colours, and marking the sky with her curved bow, makes for the cloud-hidden home of the king who was ordered to obey Juno's command.⁶ There is near the Cimmerii a cave with a deep recess, a hollow mountain, the home and sanctuary of lazy Sleep. Thither Phœbus can never approach with his rays either at sunrise, mid-day, or sunset. Mists mixed with darkness and a dusk of uncertain light rise in vapour from the ground; there no wakeful bird with crested head summons Aurora by his crowing, nor is the silence broken by the noise of watchful dogs or a goose wiser than dogs. No wild beasts, no flocks, no breeze-stirred branches, no clamour of human tongue emit a sound. It is the abode of mute stillness. Yet from the bottom of the rock issues the stream of the water of Lethe, over which the wave gliding with whispering murmur invites sleep by its rustling pebbles. Before the gates of the cave bloom fertile poppies and numberless grasses, from the sap of which dark Night gathers sleep and scatters it over the shady earth. There is no gate in the whole of the house, lest it should creak when the hinges turned; there is no guardian on the threshold. But in the middle of the cave there is a couch raised high on ebony, full of feathers of dark colour, overlaid with covering of the same hue, on which the god himself might lie when his limbs were relaxed in laziness. Around him in all directions lie idle visions, imitating various shapes, as many as the ears of corn in a harvest, or the leaves in a wood, or the grains of sand cast up on the shore.

616. As soon as the maiden had entered hither, and had thrust apart with her hands the visions that obstructed her path, the holy house shone again with the brightness of

her robe. And the god, scarcely raising his eyes sunk in slothful heaviness, slipped back again and again, and struck the top of his breast with his nodding chin ; but at last he shook himself free from sleep, and, leaning on his elbow, asks why she comes (for he knows who she is). She replies : "O Sleep, thou rest of all things ; O Sleep, kindest of the gods, thou peace of the mind, whom Care avoids, who soothest bodies worn out with hard toils, and makest them fit again for work, command visions, which may equal by their copy the true shapes, to go to Aleyone in Herculean Trachis, in the form of the king, and represent images of a shipwreck. This is the command of Juno." After she has accomplished her orders Iris departs, for she could no longer endure the strength of the vapour ; and when she perceived that Sleep was gliding on to her limbs, she flees and returns along the bow by which she had just before come.

633. But the father wakes, out of the number of his thousand sons, Morpheus, a cunning artist at imitating human shapes. No other more skilfully represents for his father Sleep man's walk, looks, and sound of speech ; he adds, moreover, the garments and the words which are most usual to each person. This one copies men alone. But the other becomes a wild beast, a bird, a long-bodied snake. Him the gods above call Icelos, but mortal people call him Phobetor. There is also a third with skill of a different kind, Phantasos. He deceitfully transforms everything into earth, rock, water, wood, and all lifeless bodies. These (two) are accustomed at night to show their faces to kings and generals, while others wander among the common people of all nations. Father Sleep passes over these, and chooses Morpheus alone out of all his brothers to perform the commands of the daughter of Thaumas ; and again relaxing himself in gentle sloth, he let his head sink, and once more buried it on the lofty couch.

650. Morpheus, with wings that make no creaking sounds, flies through the shades, and within a short space of time reaches the Hæmonian city, and, laying aside his wings from his body, changes into the form of Cæx. And having assumed his shape, he stood all ghastly, like a dead

person, without any clothes, before the bed of his hapless wife. The beard of the hero seems dank, and the water appears to flow heavily from his reeking locks. Then, leaning over the couch, with tears pouring over his face, he says: "Dost thou recognise thy Ceyx, my most hapless wife, or is my face so changed by death? Look at me, and thou wilt know and find out, instead of thy husband, thy husband's shade. Thy prayers brought us no help, Alcyone. We are dead. Do not falsely promise thyself that I shall return. The cloud-bringing south wind caught our ship in the Ægean Sea, and with its mighty blasts tossed and dashed it to pieces, and the waves filled my mouth whilst it in vain cried out thy name. No doubtful authority brings thee this message, nor dost thou hear this by vague reports. I myself, who was shipwrecked, am announcing to thee my fate, face to face. Come, rise; give vent to tears, put on mourning, and send me not unwept down to the shades of Tartarus." In addition to the resemblance of shape, Morpheus adds a voice which she would think was her husband's. He seemed, too, to pour forth real tears, and his hand had the gesture of Ceyx.

674. Alcyone groans, bursts into tears, and moves her arms in her sleep, and, when she seeks for his body, embraces the air, and cries: "Stay: whither dost thou hurry? we will go together." Disturbed by the voice and apparition of her husband, she shakes off her slumber, and at first looks round to see if he, who had just been seen, is there. Her attendants, roused by her cry, had brought in a light. When she cannot discover him anywhere, she beats her face with her hand, and tears her robe from her breast, and strikes her bare breast. Nor does she take the trouble to let down her hair, she tears it out, and says to her nurse, who asks her what is the cause of her grief: "Alcyone is no more—she is no more; she died at the same time as her husband Ceyx. Away with words of consolation. He has perished in a shipwreck. I saw and recognised him, and, eager to keep hold of him, I stretched out my hands to him as he was departing. He was a shade, but still evidently and truly the shade of my husband. He did not, indeed, if

thou askest me, have his ordinary looks, nor his former bright beauty of face: hapless that I was, I saw him pallid and naked, with still reeking locks. Lo, he stood, pitiable wretch, in this very spot"—and she looks whether any footprints remain. "This, this was what I kept fearing with foreboding heart, and I kept asking thee not to flee from me and follow the winds. But, at any rate, I could have wished, since thou wast departing to meet thy death, that thou hadst taken me too. It would have been a great gain for me to have gone with thee, for I should not have lived any portion of my life without thee, nor would my death have been separated from thine. As it is, I am dying far from thee; I am being tossed, too, over the waves far from thee, and without my body the sea holds me. My heart would be more cruel than the sea itself, if I were to try to prolong my life any further, and if I were to struggle to survive this great grief. But I will neither struggle nor will I desert thee, my hapless husband, and at least I will now come and be thy companion; and in the grave one epitaph, if not one funeral urn, shall unite us. If I am not to touch thy bones with mine, at any rate, I will touch thy name with mine." Her grief prevents further speech, and her wailing interrupts every word, and deep-drawn moans come from her stupefied heart.

710. It was morning: she goes out of the palace to the shore, and sadly makes her way again to that place from whence she had seen him as he departed. And while she lingers there, and while she says, "Here he loosed the cables, on this part of the shore he gave me kisses when he was going," she looks forward, and beholds on the clear water, at an interval of some distance, something like a body as it were, and at first what it was was doubtful. After the wave had cast it a little nearer, although it was some way off, still it was clear that it was a body. Not knowing who it was, she is affected by the omen, since he is shipwrecked, and would let fall a tear for him, as if for an unknown person. "Alas, hapless man!" she said, "whoever thou art, and whether or no thou hast a wife." Driven by the waves, the body has come nearer. The more

she beholds it, the less and less does she keep her senses. And now it is moved up close to the land near at hand, and now she sees it so as to be able to recognise it—it was her husband. “It is he!” she exclaims, and at the same time tearing her face, hair, and clothes, and, stretching forth her trembling hands to Ceyx, she says: “Is it thus, O dearest husband; is it thus, O hapless man, that thou returnest to me?”

728. There lies near the waves a mole made by human hand, which breaks the first fury of the sea, and tires out beforehand the attack of the waters. Hither she leaps, and it was wonderful to have been able to do so. She flew, and, striking the light air with wings just created, as a hapless bird she skimmed the top of the waves; and while she flew, her croaking mouth, with its thin beak, uttered a sound sad-like and plaintive. But when, indeed, she touched the dumb and bloodless body, she embraced his beloved limbs with her newly acquired wings, and in vain gave him cold kisses with her hard beak. The people doubted whether Ceyx felt this, or whether he seemed to raise his face by the motion of the waves; but in reality he had felt it, and at length the gods above pitied them, and changed them both into birds. Bound to submit to the same fate, their love remained then, too, as before, nor was the nuptial bond loosened now that they were birds. They mate and become parents, and through seven calm days in the winter time Alcyone broods over her nest which hangs on the waters. Then the sea-wave lies still: Æolus guards the winds and prevents them from escaping, and provides a level sea for his offspring.

749. Some old man observes them as they fly together over the broad seas, and praises their love which was preserved to the end. One close by, or perchance the same, pointing to a diver with its broad throat, said: “This one, too, whom you see cleaving the sea with small legs is the offspring of a king; and if you seek to go down in a continuous line until you come to him, his descent is as follows: Ilus, Assaracus, Ganymedes, who was ravished by Jupiter, old Laomedon, and Priam, whose lot it was to rule over the

last days of Troy. This man was the brother of Hector, and unless he had experienced a strange fate in the beginning of his youth, perchance he would have had a name no less high than that of Hector, although the daughter of Dymas bore the latter. Alexirrhoe, the child of double-horned Granicus, is said to have given birth to Æsacus secretly beneath shady Ida. He hated cities, and, retiring from the splendid court, used to frequent the retreat of mountains and the unpretending country, and but seldom approached the assemblies of the Trojans. He had, however, a heart which was neither boorish nor unsusceptible to love; he sees Hesperie, the daughter of Cebren, on the banks of her father (Cebren), drying in the sun her locks as they flow over her shoulders, and often chases her through the whole of the woods. The nymph being seen, flees from him, just as a frightened stag flees from the tawny wolf, or as the water-duck, overtaken after his lake has been left far behind, flees from the hawk. The Trojan hero pursues her, and, made swift by love, he presses on her, made swift by fear.

775. "Behold, a snake, lying hidden in the grass, with curved fangs stung her foot as she fled, and left the poison in her body. Her flight and her life are cut short at the same moment. All distraught, he embraces her lifeless body, and cries, 'I am grieved, I am grieved that I pursued thee! but it was not this I feared, nor was victory worth such a price to me. We two have destroyed thee—the wound was given by the serpent, the cause of it by me; I am more criminal than the serpent, so I by my death will send thee an expiatory sacrifice for thy death.'

783. "Thus he spoke, and from off a cliff, which had been eaten away by the hoarse-sounding wave, he threw himself into the sea. Tethys, in pity, caught him gently as he fell, and covered him with wings as he swam over the sea, and no opportunity was given him for the death he desired. The lover is angry at being compelled to live against his will, and at his soul being prevented in its wish to depart from its unhappy home. And when he had received his new wings on his shoulders, he flies aloft, and

again sends his body above the waters. His feathers lighten the fall. Æsacus rages, and darts headlong into the deep, and ceaselessly attempts a way to death. Love caused his leanness. The space between the joints of his legs remains long, his neck remains long, his head is far from his body. He loves the sea, and keeps his name of diver because he dives in it."

END OF BOOK XI.

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